

ESSAY WRITING RHETORIC AND PROSODY

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OXFORD UNIVERSITY PRESS
BOMBAY CALCUTTA MADRAS

1934

<i>First Edition</i>	1913
<i>Second Edition (revised and enlarged)</i>	1928
<i>New Impression</i>	1934

PREFACE

THIS book has been written primarily for students reading for the intermediate examinations of Calcutta and other Indian universities.

A recent writer is undoubtedly right in saying that in students' compositions the chief defect is 'the inability to think consecutively, to make a whole of the matter upon which they are engaged. Their observations are made disjointedly, unconnectedly— attractively if you will, but yet not in such a way as to make one complete and permanent impression upon the mind of the reader'. (Campagnac, *The Teaching of Composition*.) This agrees with the opinion expressed in a Board of Education circular that structure is the 'essence of composition'. 'There may be structure without style; but there cannot be style without structure.' Composition then 'involves the arrangement, not merely of words, but of the substance of thought which the words are meant to convey'.

I have therefore given considerable space to points of structure; and, as planning must precede writing, I have, abandoning the traditional order, dealt with the disposition of the whole essay and of the paragraphs before treating of sentence structure and the details of style.

Having given both general statement and particular application of the main principles, I am aware of some repetition in the earlier chapters; but I have deliberately allowed it to remain, hoping that it will help to emphasize the importance of those principles.

Again the specimens in Chapters II and III were chosen primarily to illustrate briefly the laws of structure, rather than to exemplify any beauties of style. They must, of course, be supplemented by such a collection of classical prose pieces as Peacock's *English Essays* (Frowde).

In the section on prosody I have tried to present the conclusions of modern scholarship. The view adopted has received so much recognition by prosodists, as well as by musicians and experimental psychologists, that I have no hesitation in placing it before students.

The order of treatment seems to me the one most likely to help the student to *feel* what rhythm is, before he passes on to metrical details. The prosodical appendices to grammars, which commence with some perfunctory definitions of foot, rhyme, etc., too frequently lead him to think that verse is made by fitting together a number of things called iambs or trochees. For the scientific study of prosody a method based on analysis of actual verse must be superior to the *a priori* method which assumes the foot as unit and from this proceeds synthetically to build up fixed types of verse.

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November 1912

PREFACE TO SECOND EDITION

IN the second edition the text has been corrected and simplified in some places ; and additional explanations and examples have been given especially in Chapter IX. Chapter X has been extended to include explicit directions in what is known among students as ' Substance-Writing', and additional examples.

In recent years the following warning has appeared in examination papers in Composition : ' Special attention should be paid to punctuation, and to the planning of paragraphs and of the whole composition.' Full instruction on these important subjects will be found in several chapters of this book.

March 1928

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CHAPTER I

INTRODUCTORY

§ 1. THE first essential of writing is that we must have something to say, some thought to express. But then we must also be able to say it with clearness, accuracy, and completeness, so that our meaning is perfectly understood by others : and, if possible, in such a way that the expression itself, apart from the thought expressed, should give pleasure.¹

Essentials of writing

§ 2. These qualities cannot, of course, be attained with any certainty unless the expression is grammatically correct. Words must be used in accordance with the laws of language as determined by the usage of writers of recognized authority in matters of taste and intellect.

Gram-matical correctness necessary

Often, however, mere grammatical correctness does not ensure the highest degree of clearness ; one form of words may represent our meaning more clearly than another form which is equally correct in syntax. An idea may be inaccurately or incompletely expressed, not because the words are not used in accordance with the laws of correct language, but because their particular arrangement throws emphasis in the wrong place.

but not sufficient

¹ It is only when this last condition is in some degree fulfilled that the term literature in its narrower sense can properly be applied ; there must be some distinct excellence of form. ' Style is the choice and arrangement of words so that the English shall be not only intelligible, but beautiful, and shall give pleasure as well as express meaning.'—*Board of Education Circular 753*.

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There are often several forms of expression that are quite grammatical, but usually one of these is more *effective* than the others.

Defini-
tion of
rhetoric

§ 3. **Rhetoric is the art of the clear and effective use of language, written or spoken, as a vehicle for the communication of ideas.** It presupposes the knowledge and observance of grammatical laws, and devotes itself to those aspects of language which go to make up the broader effects of 'style'. Rhetoric is here applied to the writing of essays; an essay being 'a composition of moderate length on any particular subject or branch of a subject' (*Oxf. Eng. Dict.*), and not merely, as Dr. Johnson and earlier writers considered it, 'an irregular, indigested piece; not a regular and orderly composition.'

Bacon called his own essays 'certain brief notes, set down rather significantly than curiously' [i.e. carefully]; Dean Church says, 'these short papers say what they have to say without preface, and in literary undress, without a superfluous word, without the joints and bands of structure.' In the student's essay, however, care with regard to 'the joints and bands of structure' is of the first importance.

CHAPTER II

STRUCTURE OF THE ESSAY AS A WHOLE

§ 4. LANGUAGE, as we have seen, is essentially the expression of thought; the structure of language therefore must correspond to the structure of thought. It follows then that, *as a preliminary to writing, it is most important to arrange the subject-matter in its logical order and grouping.* The writer must, before proceeding to say anything, realize clearly what it is that he is going to say; he must think out his subject. Clear thought is the first necessity of clear writing. Indiscriminate arrangement of ideas indicates confusion in the writer's mind and causes perplexity to the reader. It is as necessary for the writer to have in mind a general idea of the structure of his essay, as for a contractor to have a plan of the house that he is to build. Without a definite conception of the relation between the whole and its parts, successful execution is impossible in literary composition just as it is in building. It is for this reason that the making of a skeleton outline is so helpful, if not necessary, as a preliminary.

Necessity
of pre-
liminary
thought
and ar-
range-
ment

§ 5. We may distinguish four processes in the making of an essay :

Stages of
composition

(1) **Collection** or **Invention** of such material as seems likely to be required for the treatment of the given subject.

(2) **Selection** ¹ from this material of that which is most suitable to be actually utilized as having a distinct

¹ Under this head also falls the restriction of the essay to one particular aspect of the subject, *v.* § 12 (x).

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bearing on the subject and considerable importance in its development. Facts and ideas that are not to the point or are of relatively little significance will be omitted.

(3) **Arrangement** of the facts and ideas selected in an order calculated to ensure clearness and effectiveness of treatment.

(4) The **Expression**, or representation in words, of these ideas and facts in the clearest and most effective way.

The first process, collection, depends, according to the kind of essay, on the writer's memory, imagination, or reasoning powers; the wider his experience and reading, and the deeper his powers of thought, the richer will be his material. The remaining three processes are those for which this book offers guidance. They will be dealt with in the order given above, which is the natural order.

Structural principles § 6. The most important **structural essentials** of an essay as a whole are unity, coherence and order, emphasis and proportion.

i. Unity In the first place, to secure **unity** the essay must deal with **one subject** only; all matter irrelevant to the central idea must be excluded. An essay on the Game of Football, for example, should not contain a digression on the tanning of leather, for this has only a very remote bearing on the subject.

ii. Coherence Considerable attention must be given to the **orderly arrangement** of a composition; for unless each point in the succession of ideas occurs in its right place the **coherence** of the whole will be marred or lost. The ideas must be arranged in a logical order. Furthermore, the **connexion** between ideas must be indicated

(a) Order

(b) Connexion

in order that the sequence of thought may be made clear. This may be accomplished by transitional phrases, e.g., *soon afterwards*, *to the south of this*, *as a consequence*.

The order of arrangement is important also as a means of giving **emphasis** to weighty ideas. The most significant part must be placed in the most emphatic **position**, either at the beginning or at the end.

In order to secure the right distribution of emphasis, the treatment of the theme must be **proportionate**. Space must be devoted to each topic in accordance with the relative importance of that part of the subject. Trivialities, if indeed they are introduced at all, should not be treated at any length, lest they distract attention from more important points and receive an amount of emphasis that they do not deserve.

§ 7. So long as the principle of unity is observed, the theme may, of course, be a wide and complex one; the same idea may be treated under different aspects, and in different phases of its development. In fact, the adequate treatment of any but the very simplest subject must involve its division into parts. These parts, each dealing with one leading topic or thought, which represents a main branch of the subject, are **paragraphs**. An essay on football, for example, might be divided into different paragraphs dealing with the following topics: popularity of the game, description of the game, qualities required in a good player, importance of strict rules, value of football.

§ 8. The paragraph usually contains several **sentences**; for in order to unfold each leading thought, and bring out its full meaning, several statements

will usually be required. For example, a typical paragraph may commence with a general statement such as 'Poverty is often the result of incapacity'. This may be followed by statements embodying some proof or explanation of this, some amplification of its meaning by illustration from particular instances. Again, a description of some incident or scene must contain separate statements describing the successive occurrences, or the different parts of the scene.

Relations
of essay,
para-
graph,
and sen-
tence

§ 9. The relation of the sentence to the paragraph is similar to that of the paragraph to the whole composition. *Each sentence must serve to develop the central idea of the paragraph, just as each paragraph must serve to develop the central idea of the whole essay*; any statement that does not bear closely on the topic in hand must be ruthlessly excluded. In the description of a procession a statement like the following should be excluded—'At this moment I saw in the crowd one of the fattest men I have ever seen'. This may have been true, but it does nothing to develop the theme.

It should be possible to summarize in a sentence the main thought of a paragraph, and to summarize in a paragraph the leading ideas of the whole composition.

Introduc-
tion and
conclu-
sion

§ 10. The principles given above apply to the main body of the essay. The writer will also have to decide how the essay shall be **introduced** and **concluded**. An abrupt beginning is sometimes desirable; but if a formal introduction is made, care must be taken that it *does* lead up to the main theme, and that it leads up naturally and effectively. Different types of introduction are discussed and exemplified in

Ch. IV, § 22. Usually, if no method of introduction presents itself at once as obvious and necessary, it will only be a waste of time for the student to cudgel his brains in search of one.

The same remarks apply, with the necessary changes, to the conclusion. (*v.* Ch. IV, § 25.)

§ 11. Only when the subject-matter has been arranged and the general scheme of the essay planned out mentally at least, should the actual writing commence. Then, as the name 'composition' indicates, the process is one of building up; the putting together of words into sentences and paragraphs so as to represent the substance and form of the writer's thought. Composition means 'the arrangement . . . of the right words in the right order, so as to convey clearly 'a consecutive meaning' (*Board of Education Circular*). But we must know what we are going to build before we commence to build it.

§ 12. **Practical directions.** First stage, before commencing to write.

(a) Be sure that you understand clearly what **the subject** is, what it is that you have to describe or discuss. For instance, such a proverbial title as 'Rome was not built in a day' has its literal meaning—the gradual growth of Rome the city, or the power and prosperity of Rome the state; but of course the subject of the essay is the general truth of which this is the particular and concrete expression, *viz.*, that greatness in men or institutions is a matter of development. Read the title carefully, and copy it out correctly. Notice whether you are expected to treat the subject as a whole, or only one particular side of the question. Decide from what **point of view** you

Practical
direc-
tions

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will look at your subject. The subject 'War', for example, could not be exhaustively treated within the scope of an essay; therefore a writer will do well to confine himself to one aspect—the humanitarian, the economic, the utilitarian, the ethical, or the religious aspect.

(*b*) Devote about one-sixth of your time to **planning out** the theme in your mind. Bring together your ideas on the subject, and discard any that are not clear, or that are not plainly to the point, e.g., details relevant to the general subject, but not for the particular purpose of the essay. It will be a great help to make on paper a rough **outline** of the arrangement. Jot down the main heads of the subject in their right order; also the various points that come under those heads, and decide on *their* order of presentation. Points which do not come clearly under one of the main divisions should be rejected.

(*c*) The amount of attention to be given to each head must be considered, so that fit **proportion** may be preserved between the different branches of the composition. The space devoted to each topic should correspond roughly to its importance. Some parts will naturally receive greater attention owing to individual interest or knowledge, but personal preference should not interfere unduly with the proportionate arrangement. The actual quantity of material brought under each topic will depend on the length of time available for the whole essay; but if choice has to be made between overburdening one section and omitting part of the material, it is usually better, from the rhetorical point of view, to choose the latter.

To sum up. **Never begin to write till you have spent some time in thinking out the subject. Always**

have the central thought before your mind, and take only one point at a time.

§ 13. Examples of Skeleton Outline

Typical
outline
sketches

The Game of Football (Association).

- I. Introduction—popularity of the game.
 - (a) Amongst players.
 - (b) Amongst spectators.
- II. Description of the game.
 - (a) Object—scoring of goals and prevention of same.
 - (b) Players and method of play : (i) attack, (ii) defence.
 - (c) Rules and penalties for infringement—referee and linesmen.
- III. Qualities required in a player.
 - (a) Individual—skill, strength, speed, weight.
 - (b) Combinative—importance of passing, and of practice with the other players.
- IV. Importance of rules and of adherence to referee's application of them.
- V. Comparison with other games :
 - (a) Rugby football.
 - (b) The American game of football.
 - (c) Hockey.
 - (d) Cricket, &c.
- VI. Conclusion—value of football.
 - (a) Physical—health and strength.
 - (b) Moral—discipline, subordination of individual to combined interests.

If time demands, section IV or V, or both, might be omitted.

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Outline of the essay on Milton, § 20.

- I. Divisions of Milton's literary career.
 - (i) 1625-40, Early poems.
 - (ii) 1640-60, Controversy in prose.
 - (iii) 1660-71, Epic and drama.
- II. Detachment from events of the age—qualifications
- III. (Transitional)—Scope of following remarks.
- IV. Description of nature—accuracy of detail—limitations.
- V. Power of delineating character—Satan—*Dalila*—Adam and Eve.
- VI. Genuine feeling—especially in sonnets.
- VII. Faults—(a) absence of humour—(b) and of reticence.
- VIII. Perfection of form—blank verse.

The heads for an essay with the title '**The Child is Father of the Man**', might be :

- I. Meaning of the title—habits acquired in childhood play a very important part in the formation of the character of an adult man.
- II. General proof of this statement—how habits are formed.
- III. Confirmation and illustration from history or personal experience—good examples and bad.
- IV. Qualification of the statement—men not necessarily slaves to habit.
- V. Conclusion—necessity of care in education of children, and choice of environment for them.

Malaria

- I. Introduction—where and when prevalent—warm climates when water standing (after rains).

- II. Cause—parasites carried by mosquitoes.
- III. The anopheline mosquito.
- IV. How the parasite travels.
- V. Prevention and Cure—(a) Use of quinine
(1) to cure, (2) to prevent fever.
- VI. (b) Prevention of mosquito-bites by use of
nets, etc.
- VII. (c) Prevention of mosquito-breeding.
- VIII. Conclusion—who discovered the truth about
malaria?

Whately says of the skeleton outline: 'the more briefly this is done, so that it does but exhibit clearly the heads of the composition, the better; because it is important that the whole of it be placed before the eye and mind in small compass, and be taken in, as it were, at a glance; and it should be written, therefore, not in *sentences*, but like a table of contents.'

Note.—One aspect of the ideal in composition is well expressed by the *Board of Education Circular 753*, as abridged in *The School World*, Feb. 1911: 'Structure—which is the essence of composition in the full sense of that term—is the arrangement of the thought, and of the *thought*, so that the whole piece of *composition* be an organic whole, in which each portion is related to all the rest, in which no part is superfluous and no gap is left.'

CHAPTER III

THE TYPES OF COMPOSITION

I. Definition of the Types

1. Narrative § 14. THERE are four different kinds of composition ; narration, description, exposition, and argument.

1. **Narrative** composition is that which relates a sequence of actions ; it is a record of things that have, or are imagined to have, happened.

(a) Simple **Simple narrative** deals with a single set of events. In *Aesop's Fables*, as in many very short stories (v. § 16), there is one series of occurrences following

(b) Compound one after another in the order of time. In **Compound narratives** the actions are complicated ; there are two or more sets of events proceeding either (i) at the same time and side by side, yet closely connected in some way, or (ii) intermittently (one proceeding while the other has ceased for a time), or (iii) in sequence, one set flowing out of the previous set, the relation being usually that of cause and effect. In these cases the incidents combine to form a **plot**. The structural arrangement of such narratives is obviously a matter of some difficulty. Examples—too lengthy to be given here—are to be found in long stories and novels, e.g., Lamb's *Tales from Shakespeare* (see 'The Merchant of Venice'), G. Eliot's *Silas Marner* ; and in history and biography.

2. Description 2. **Description** gives impressions of things as they are or have been ; it is a record of the recognizable qualities of things. In its simplest form it represents

objects, persons, or scenes as they appear, or might appear, to the senses; but our own feelings, a man's character, etc. may be described.

Description may be of two kinds. The most obvious kind is that which is found in guide-books, or in text-books of botany, geology, etc. Its aim is merely scientific accuracy of detailed fact; and its value consists in the practical utility of the information conveyed. (a) Literal or scientific

THE MONGOOSE

The mongoose is a small thin animal with short legs. Its body is about a foot long, when it is grown up; and it has a bushy tail which is about the same length. Its fur is mostly brown; but it may perhaps have a little grey mixed with it. Its head is long and narrow, with a pointed nose. Its eyes are small and very bright; and they often show a red gleam when it is fighting a foe.

The mongoose is a very useful animal to men. This is because it kills snakes, which are very dangerous, and rats and mice, which do much damage in our houses. The mongoose will, of course, eat birds and their eggs as well; but it seems to have a natural enmity to rats and snakes, particularly the latter.

If a mongoose sees a snake it runs and jumps about it from one side to another, trying to attack from behind. The snake, of course, turns round with its head in the air, ready to strike; but when it darts its head forward to bite, the little animal jumps aside like a flash. At last the mongoose jumps on to the back of the snake, just behind the head, so that the snake cannot turn and bite it, and with its sharp teeth kills the snake.

Mongoosees are sometimes tamed and made into pets. They will drink milk from a dish, and are very fond of small fishes. They will even eat rice from their masters' hands, and will play with them.

There is also, however, a more artistic or literary style of description, which aims more at appealing to the imagination or feeling. In this kind suggestion often takes the place of definite description. (b) Artistic or literary

Care, however, should be taken that the details selected are all significant and distinctive; they must be those

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that will individualise *this* particular scene or person, and distinguish it or him from all others. What is the typical expression of a man's face? What is there in his general appearance that suggests his peculiar qualities ?

The character and expression of his features, it is said, would arrest even the casual passenger in the street. A small, handsome, ardent-looking youth—the stature little over five feet : the figure compact and well-turned, with the neck thrust eagerly forward, carrying a strong and shapely head set off by thickly clustering gold-brown hair : the features powerful, finished, and noble ; the mouth rich and wide, with an expression at once combative and sensitive in the extreme : the forehead not high, but broad and strong : the eyebrows nobly arched, and eyes hazel-brown, liquid flashing, visibly inspired—‘ an eye that had an inward look, perfectly divine, like a Delphian priestess who saw visions.’

COLVIN'S *Keats*

3. Exposition

3. The function of **exposition** is to make clear the meaning of ideas or propositions that are general and abstract. The method of exposition will be used to explain why something was done, or how something may be done ; not, however, to explain how a certain thing was actually done. Exposition differs from description in that it deals not with particular things and events, but with general qualities, with principles, with characteristics common to the individual members of a whole class. Particulars may be introduced into an exposition, but their function will be subordinate—it will be to illustrate a general idea, to exemplify the working of a universal law. We might describe a particular picture, but ‘ painting ’ is a subject that demands expository treatment. ‘ Milan Cathedral ’ might be described, but ‘ ecclesiastical architecture in the Middle Ages ’ would be explained.

Constitutional law, as the term is used in England, appears to include all rules which directly or indirectly affect the distribution or the exercise of the sovereign power in the state. Hence it includes (among other things) all rules which define the members of the sovereign power, all rules which regulate the relation of such members to each other, or which determine the mode in which the sovereign power, or the members thereof, exercise their authority. Its rules prescribe the order of succession to the throne, regulate the prerogatives of the chief magistrate, determine the form of the legislature and its mode of election. These rules also deal with ministers, with their responsibility, and with their spheres of action . . . and settle who are to be deemed subjects or citizens.—*Law of the Constitution*.

DICEY

See also § 33 (a) for examples from Froude and Mill. 4. Argu-
ment

4. **Argument** is concerned with the truth or falsity of a statement, not merely with unfolding its meaning, though this is usually essential as a preliminary. In exposition, on the other hand, no question is made of the truth of the statement. 'The child is father of the man' is a proposition the truth of which might be made the subject of argument; but in the first place it would be necessary to explain the meaning of the epigram by fuller restatement and illustration.

No unbiassed observer who derives pleasure from the welfare of his species, can fail to consider the long and uninterruptedly increasing prosperity of England as the most beautiful phenomenon in the history of mankind. Climates more propitious may impart more largely the mere enjoyments of existence; but in no other region have the benefits that political institutions can confer been diffused over so extended a population; nor have any people so well reconciled the discordant elements of wealth, order, and liberty. These advantages are surely not owing to the soil of this island, nor to the latitude in which it is placed; but to the spirit of its laws, from which, through various means, the characteristic independence and industriousness of our nation have been derived. The constitution, therefore, of England must be to inquisitive men of all countries, far more to ourselves, an object of superior interest; distinguished, especially, as it is, from all free governments of powerful nations which history has recorded, by its manifesting, after the lapse of several centuries, not merely no symptom of irretrievable decay, but a more expansive energy

HALLAM

Classified examples of essay subjects § 15. The following is a short list of essay subjects classified according to the appropriate method of treatment. Description may, of course, be introduced into a narrative or exposition, narrative into exposition, exposition into argument; but in the main the method will be as suggested

1. Narrative

The career of Vidyasagar.

The career of Akbar the Great.

The career of Sivaji.

How I spent my last summer vacation.

The best short tale that I have read.

The plot of my favourite novel.

The story of an Indian Queen (Padmini or Chand Bibi).

Stories to illustrate the following proverbs.

A bird in the hand is worth two in the bush.

Honesty is the best policy.

All is not gold that glitters.

The gods help those that help themselves.

The child is father of the man.

A story of true heroism.

2. Description

My native village.

The college buildings.

The Taj Mahal.

Benares.

The finest building I have ever seen.

The fruits of my native country.

The chief races of India.

3. Narrative and Descriptive

The journey home.

A river journey.

The best holiday I have ever had.

A morning in the bazaar.

4. Exposition

The game of football, or of cricket.

What is your favourite game ? and why ?

What is your favourite novel ? and why ?

What is your favourite poem ? and why ?

What is your favourite subject in the college course ? and why ?

Do you prefer novels or plays ? Why ?

What considerations will influence you in the choice of a profession ?

How to prevent malaria.

Rome was not built in a day.

The Indian ideal of character.

The value of debating.

5. Argumentative

Should technical education form part of a college course ?

Is the study of science or of the humanities the more valuable ?

Is a lie ever justifiable ?

Is war rational ?

Gambling.

Capital punishment.

Is aerial navigation likely to supersede other modes of transit for general purposes ?

Are road motor-cars likely to supersede railways ?

Are athletics carried to excess ?

Is life in a town preferable to life in the country ?

War or arbitration ?

The most pleasant way of travelling.

Should we give alms to beggars ?

N. B.—Many of these subjects are capable of, and even demand, treatment in different ways. A biographical essay, for instance, would be principally narrative in form, but might be fitly introduced by an explanation of the social or political situation into which the man was born, and might be concluded by a description of personal characteristics, and a brief estimate of the importance of the man's life and work.

II. Application of the Main Structural Principles to the various Types

1. (a) **Simple narrative**
 - i. **Unity** **16.** In simple narrative the difficulties of selection and arrangement of material are few.
 Unity must be secured (a) by excluding all happenings that do not belong to the particular incident, or set of incidents; (b) by preserving the same point of view throughout. The writer may tell the story in the first person, that is, he may relate events in which he himself actually took part, or is imagined to have taken part; or in the third person, that is, he may relate events from the point of view of a spectator. In the first case he should tell nothing that he could not have known in the circumstances.
 - ii. **Coherence** Coherence must be secured by making the events follow each other in the strict order of their occurrence, and by using words and phrases that indicate the time, sequence, and the connexion of events, e.g. upon this, when he was gone, after a time.
 - iii. **Emphasis** Adherence to the chronological order will also ensure that the most important part, the culminating event or result, is placed in the most emphatic position, the end. The right distribution of emphasis must also be

secured by relating the different stages of the action at a length proportionate to their significance. In the fable of the Hare and the Tortoise, for instance, it would be wrong to give more than a clause or sentence to the choosing of the fox as umpire.

THE HARE AND THE TORTOISE

A Hare one day ridiculed the short legs and slow pace of the Tortoise. The latter, laughing, said : ' Though you be swift as the wind, I will beat you in a race.' The Hare, deeming her assertion to be simply impossible, assented to the proposal ; and they agreed that the Fox should choose the course and fix the goal. On the day appointed for the race they started together. The Tortoise never for a moment stopped, but went on with a slow but steady pace straight to the end of the course. The Hare, trusting to his native swiftness, cared little about the race, and, lying down by the wayside, fell fast asleep. At last, waking up and moving as fast as he could, he saw that the Tortoise had reached the goal, and was comfortably dozing after her fatigue.

AESOP

Tom Jones, when very young, had presented Sophia with a little bird, which he had taken from the nest, had nursed up, and taught to sing.

Of this bird, Sophia, then about thirteen years old, was so extremely fond, that her chief business was to feed and tend it, and her chief pleasure to play with it. By these means little Tommy, for so the bird was called, was become so tame, that it would feed out of the hand of its mistress, would perch upon her finger, and lie contented in her bosom, where it seemed almost sensible of its own happiness ; though she always kept a small string about its leg, nor would ever trust it with the liberty of flying away.

One day, when Mr. Allworthy and his whole family dined at Mr. Western's, Master Blifil, being in the garden with little Sophia, and observing the extreme fondness that she showed for her little bird, desired her to trust it for a moment in his hands. Sophia presently complied with the young gentleman's request, and after some previous caution, delivered him her bird ; of which he was no sooner in possession, than he slipt the string from its leg and tossed it into the air.

The foolish animal no sooner perceived itself at liberty than, forgetting all the favours it had received from Sophia, it flew directly from her, and perched on a bough at some distance.

Sophia, seeing her bird gone, screamed out so loud that Tom Jones, who was at a little distance, immediately ran to her assistance.

He was no sooner informed of what had happened than he cursed Blifil for a pitiful, malicious rascal; and then, immediately stripping off his coat, he applied himself to climbing the tree to which the bird escaped.

Tom had almost recovered his little namesake when the branch on which it was perched, which hung over a canal, broke, and the poor lad plumped over head and ears into the water.

Sophia's concern now changed its object. And as she apprehended the boy's life was in danger, she screamed ten times louder than before; and indeed Master Blifil himself now seconded her with all the vociferation in his power.

The company, who were sitting in a room next the garden, were instantly alarmed, and all came forth; but just as they reached the canal, Tom (for the water was luckily pretty shallow in that part) arrived safely on shore.—*Tom Jones*.

FIELDING

(b) Compound narrative § 17. In the arrangement of stories whose action rises to the complexity of a plot rather more thought is required.

i. Unity Unity in a complicated narrative may be of two kinds.

(a) Unity of plot. The different threads of action, if there are two or more parallel sets of occurrences, must be brought together into the conclusion. Each incident must lead up to the crisis by developing the action in the series of events of which it forms a part. The student should see how this is accomplished by analyzing the plot of such a tale as 'Twelfth Night' in Lamb's *Tales from Shakespeare*.

(b) Unity of interest or of aim. Different incidents may be brought together in order to illustrate a particular trait of individual character. In an account of the 'Military Career of Marlborough' an account of his political intrigues would be out of place; only those events should be included which bring out his genius as a soldier.

In a biographical sketch which aims at covering the whole range of a man's life, the principle of unity will be more lax. But only those facts should be included which illustrate the qualities which stand out in his life, only those circumstances which seem to have moulded his character and directed his career.

If the man had two distinct lines of activity, e.g. political and scientific, or literary, they should be held apart and treated in separate paragraphs, and the relation of one to the other indicated in a succeeding paragraph.

Coherence in a complex narrative depends, firstly on the order of the presentment, and secondly, on the binding together of the parts. ii. Coherence

The order will be based upon the order of time. Sometimes, however, the strict chronological order is not preserved: the writer, instead of beginning with the earliest event, plunges at once into the most interesting and dramatic part of the action; and he stops afterwards to narrate the preceding events.

The story of Sohrab and Rustum is as follows :

The young Sohrab was the fruit of one of Rustum's early amours. Rustum, however, believed that his child was a daughter; for Sohrab's mother had so written, fearing lest her son should be taken away to be trained in war. Sohrab had left his mother, and sought fame under the banners of Afrasiab, and soon obtained a renown beyond that of all contemporary heroes but his father.

He had carried death and dismay into the ranks of the Persians, until at last Rustum, under a feigned name, encountered him in single combat. They met three times. The first time they parted by mutual consent, though Sohrab had the advantage; the second, the youth obtained a victory, but granted life to his unknown father; the third was fatal to Sohrab, who, when within the pangs of death, warned his conqueror to shun the vengeance of the mighty Rustum, who must soon learn that he had slain his son Sohrab.

These words were as death to the aged hero, and he called in despair for proofs of what Sohrab had said. The dying youth tore open his mail, and showed a seal which his mother had placed on his arm when she told him the secret of his birth. The sight of his own signet rendered Rustum quite frantic; he cursed himself and attempted to put an end to his own life, but was prevented by his dying son. After Sohrab's death, he burnt his tents and all his goods, and carried the corpse to Seistan, where it was interred; the army of Turan was, in accordance with the last request of Sohrab, permitted to cross the Oxus unmolested.—MALCOLM'S *History of Persia*.

Matthew Arnold, however, in telling the tale, commences with the dawn of the fatal day, and Sohrab's request for the privilege of a single combat. Such of the antecedent circumstances as must be made known in order to explain the catastrophe are conveyed in allusions made in the various speeches; e. g. lines 49-50, 229-30, 553-5, 576-8, and in the poet's explanation, lines 607-11.

For he had had sure tidings that the babe,
Which was in Ader-baijan born to him,
Had been a puny girl, no boy at all—
So that sad mother sent him word, for fear
Rustum should seek the boy to train in arms.

This is the procedure of epic poems. Horace says of Homer: 'He does not commence "The Trojan War" with the birth of Helen; but hurries on to the crisis and plunges the reader into the midst of events just as if they were known.' The *Iliad* opens in the tenth year of the Trojan war; the *Aeneid* with the arrival at Carthage, where Aeneas relates to Dido his previous history.

iii. Em-
phasis

By this means the opening of the story can be made more vivid and dramatic; the reader's interest is engaged at once and a striking situation gains emphasis from its position.

§ 18. Pure narrative is rarely found except in the simplest forms, as in *Aesop's Fables*. Descriptive paragraphs are frequently necessary in order to make the narrative clearer by giving some explanatory information, whether description of the scene of an incident, or description of character; e.g.

Descrip-
tion in
narrative

A beautiful landscape, with the corn bright in it, but not abundant. Patches of poor rye where corn should have been, patches of poor peas and beans, patches of most coarse vegetable substitutes for wheat. On inanimate nature, as on the men and women who cultivated it, a prevalent tendency towards an appearance of vegetating unwillingly—a dejected disposition to give up and wither away.

The village had its one poor street, with its poor brewery, poor tannery, poor tavern, poor stable-yard for relays of post-horses, poor fountain, all usual poor appointments. It had had its poor people too. All its people were poor, and many of them were sitting at their doors, shredding spare onions and the like for the supper, while many were at the fountain, washing leaves, grasses, and any such small yielding of the earth that could be eaten. Expressive signs of what made them poor were not wanting; the tax for the state, the tax for the church, the tax for the lord, tax local and tax general, were to be paid here and paid there, according to solemn inscription in the little village, until the wonder was that there was any village left unswallowed.—*Tale of Two Cities*.

DICKENS

Vivid descriptions of this kind add to the reality of the narrative, and frequently heighten its effect by preparing the atmosphere appropriate to the events.

§ 19. To secure unity in description the writer must aim at producing a single impression on the reader's mind. Selection is here a very important process: even if nothing extraneous is introduced—this would obviously be a violation of unity—the effect may easily be marred by excessive detail; for then there will be greater difficulty in combining the parts into one organic whole.

2. De-
scription
i. Unity

‘Our flying minds cannot contain a protracted description,’ said Meredith, and therefore ‘the art of the pen is to arouse the inward vision.’ The best descriptions are done by those who enter into the spirit of a scene and select just those details which serve that spirit.

In simple descriptions unity may be attained by keeping throughout the same point of view; but this is often not possible. The point of view may be changed continuously, as in a description of the scenery of a journey. In such a case an attempt should be made to bring out the general characteristics of the scenery as a whole or any marked contrast between its various parts. In the same way the description of the same person or place at different points of time may be made effective by bringing out the striking contrasts in general appearance.

The example from Dickens in § 18 will illustrate how the unity may be one of aim or of idea; the selection of details is governed by the general impression that the writer wishes to reproduce, e.g. poverty and oppression.

ii. Coherence

Coherence in description depends largely upon the order of presentation. It is necessary to make clear the relations between the component parts of the essay and between the parts and the whole. This may usually be achieved by beginning with a general view and then proceeding to the particulars, preferably in the order of their importance as bearing on the general effect. Often if the general impression is not given first, the significance of the details which follow will not be clearly grasped. There are instances, however, where a reversal of this order proves very effective.

Leaving the description of the general effect till last, the writer may begin with the most prominent feature, which will form as it were the centre of the picture, and around this he may group the less striking details.

Emphasis, here as elsewhere, is to be thrown on the most important points. This is done partly by position, partly by proportion. The beginning and the end are the most emphatic places. The final position, however, does not seem to give so much force in description as in the other kinds of writing; the best descriptions seem to have the most impressive points placed first, followed by those with less bearing on the general effect.

The Gothic style of building could produce nothing nobler than Mr. Allworthy's house. There was an air of grandeur in it that struck you with awe, and rivalled the beauties of the best Grecian architecture; and it was as commodious within as venerable without.

It stood on the south-east side of a hill, but nearer the bottom than the top of it, so as to be sheltered from the north-east by a grove of old oaks which rose above it in a gradual ascent of near half a mile, and yet high enough to enjoy a most charming prospect of the valley beneath.

In the midst of the grove was a fine lawn, sloping down towards the house, near the summit of which rose a plentiful spring, gushing out of a rock covered with firs, and forming a constant cascade of about thirty feet, not carried down a regular flight of steps, but tumbling in a natural fall over the broken and mossy stones till it came to the bottom of the rock, then running off in a pebbly channel, that with many lesser falls winded along, till it fell into a lake at the foot of the hill, about a quarter of a mile below the house on the south side, and which was seen from every room in the front. Out of this lake, which filled the centre of a beautiful plain, embellished with groups of beeches and elms, and fed with sheep, issued a river, that for several miles was seen to meander through an amazing variety of meadows and woods till it emptied itself into the sea, with a large arm of which, and an island beyond it, the prospect was closed.

On the right of this valley opened another of less extent, adorned with several villages, and terminated by one of the

towers of an old ruined abbey, grown over with ivy, and part of the front, which remained still entire.

The left-hand scene presented the view of a very fine park, composed of very unequal ground, and agreeably varied with all the diversity that hills, lawns, wood, and water, laid out with admirable taste, but owing less to art than to nature, could give. Beyond this the country gradually rose into a ridge of wild mountains, the tops of which were above the clouds.—*Tom Jones*.

FIELDING

3. Exposition § 20. The principle of unity in exposition demands
i. Unity that only those points should be included which have a distinct bearing on the main topic and really help to make clear the writer's ideas on his subject. Care must be taken in comparisons and contrasts that they shall not contain more than is necessary to bring out the required point, to give it lucidity and force.
- ii. Coherence In the interests of coherence the logical order must be observed; each stage must lead clearly to the next, and the connexion must be made clear by suitable connecting particles.
- iii. Emphasis When there are several different reasons to be given for the same thing they should be arranged in order of importance; the most effective way being to reserve the weightiest reason till last, thus giving it the emphasis of position.

MILTON

The literary career of Milton falls naturally into three divisions. The first, from 1625 to 1640, is the period of his early poems—of the *Hymn on the Nativity*, of *L'Allegro* and *Il Penseroso*, of *Comus* and *Lycidas*. The second, from 1640 to 1660, that is from the Long Parliament to the Restoration, is the period of his controversial pamphlets—of *Areopagitica* and *Eikonoklastes* and the great *Defence of the People of England*, which overthrew Salmatius—and contains virtually no poems except sonnets and a few paraphrases and translations. The third, from 1660 to 1671, is the culminating time of *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*, when he withdrew almost entirely from public life, and, left at liberty by the contemptuous tolerance of a government which he disowned, devoted his closing years to the service of his art.

Thus though it is saturated with political feeling, his poetry stands in singular detachment from the actual changes and fluctuations of current events. Part was written before he entered the arena; part was written after the struggle had ended in defeat: the former sounds a few premonitory notes of conflict, like the attack on Church abuses in *Lycidas*, but is for the most part as remote and self-contained as a college garden; in the latter he resolutely fastened his study door against the world, and gave himself up to solitude and to contemplation. There is hardly any poet who so little reflects the age in which he lived.

It is not here proposed to attempt, in five pages of introduction, an estimate of Milton's genius. For that 'last reward of consummated scholarship' the student will consult the writings of Addison and Johnson, of Hazlitt and De Quincey and Landor, of Pattison and Masson and Raleigh. A few isolated points, however, may here be noted, not because they are new, but because in the immense range and variety of the subject they are in some danger of being overlooked.¹

The first is the vividness and accuracy of his descriptions of nature. It is true that he has little gift of pictorial composition. Eve's bower, for example, is a tangle of incongruous beauties—but in the presentation of detail he is unsurpassed. His epithets are as just as they are unexpected—the 'wan' cowslip, the 'glowing' violet, the 'russet lawns and fallows grey' of early morning. He loves the low-creeping mist in the valley: the country fragrance of 'grain or tedded grass or kine'; the song of birds at daybreak when the sun, clear-shining after rain, has dried the wet

On drooping plant or drooping tree.

His blind eyes could behold the sky, thick with tempest, 'like a dark ceiling,' or the home-coming fleet that on the far horizon 'hangs in the cloud'. Of all false criticisms that have been urged against Milton, the most false is that he saw Nature through the spectacles of books.

The second, so far as his self-imposed limitations would allow, is his power of delineating character. Satan, as depicted in *Paradise Lost*, is finely and consistently drawn: his pride, his courage, his masterful resolution, the tremendous irony with which he edges his purpose at the moment nearest to relenting, his disdain of the loathsome form which he is to assume: there is a splendour in the whole conception which removes it as far from the incarnate evil of Puritan theology as from the grotesque fiends of mediæval legend. Again, the scene between Samson and Dalila is a wonderful study of a bad woman who, in place of penitence, feels only the sting of wounded vanity, who tries by every device of cajolery and insincere excuse to bring her

¹ There is no paragraph division here in the original.

betrayed lover back again to her feet, and who shows, by the voluble indignation of her failure, that she had no other purpose than to succeed. Finer still, because more subtle, is the change wrought by the Fall upon the characters of Adam and Eve. All the essential qualities which were there before are there still, but they are for the moment warped and degraded. Eve's impulsiveness turns to unthinking falsehood, her quickness of intelligence to sophistry, her very love becomes tainted with selfish fears; Adam's rebuke, grave and dignified before he partakes of the transgression, grows afterwards harsh, stern and acrimonious. Yet because knowledge is of good as well as evil, the better part in the end prevails; love and hope and strength return with a deeper note of experience, and Eve's closing words are full of the promise of a new life.

Thirdly, for all his magnificent austerity, Milton has moments of very keen and genuine feeling. The sonnet on his 'late-espoused Saint' is an instance; so is that on the Massacres in Piedmont, which burns like one of the denunciatory psalms; the three famous passages on his blindness rise tone by tone to a cry of almost intolerable agony. No doubt such moments are rare—Milton was not one who frequently unlocked his heart—but when they come they are overwhelming.

His two most obvious faults are so obvious that they need little more than the bare mention. He had no humour—the elephant of his Eden is the type and pattern of his own jesting, and we could well spare the frigid epigrams, the scene of Satan's artillery, and, except for one memorable line, the sonnet on Tetrachordon. Worse than this he has, in the highest matters, no reticence. Dante, who describes every circle in Hell and every step of the Hill of Purgatory, turns back in awe from the White Rose of Paradise. St. John was admitted to the vision of the Son of Man, 'And when I saw Him I fell at His feet as dead.' Milton stands in the Presence with knee unbent and head unbowed; he relates the ineffable, he circumscribes the Infinite, he penetrates into the Celestial counsels and without misgiving 'justifies the ways of God'. His Heaven is a little lower than Olympus: a mundane kingdom which is stately, wise, dignified, but not divine.

To speak of his poetic form is to speak of the nearest approach to perfection that English verse has yet attained. It was influenced by Spenser and Marlowe: 'Mr. Milton', says Dryden, 'hath confessed to me that Spenser was his original;' but it far surpasses even the two great models which it followed. Strong, sonorous, flexible, rich with classic idiom and allusion, it holds in faultless design its counterchange of circling rhythms: like some vast polyphonic web of melodies that call and answer and intertwine at a solemn music. There is no blank verse like that of *Paradise Lost*; none other that moves with such fullness and majesty, that carries such variety of stress and

colour that has so supreme a sense of the value of noble words. Tennyson spoke of Virgil's hexameter as 'the stateliest measure ever moulded by the lips of man': if it be possible to compare two achievements so dissimilar, we may find here a rival by whom even that pre-eminence can be challenged.—G. E. and W. H. Hadow, in *Oxford Treasury of English Literature* (by kind permission of the authors).

WHAT NATURE-STUDY WILL DO

The nature-study movement is at the present time passing through a critical phase. In the space of ten or twelve years it has taken a firm foothold in the curriculum of elementary and secondary schools. Those who lifted up their voice in protest against its advent and progress on the mere grounds that things new and progressive must be protested against; those who refused to bestow blessings upon it, because it added yet more to the burden of work and duties which before had been too heavy for them to bear; and those also who hailed it with enthusiasm and sang its praises—all these have turned their attention in other directions, and growl or sing on other themes. There are those, however, who, realizing the significance and potentiality of the nature-study movement, and viewing with a clear gaze the limitations that city life in general and school life in particular will at all times place upon it, have through the years weighed in their mind the restriction of nature-study to country schools as against its inclusion in any scheme of instruction involving such modifications for city schools as will give its spirit an entirely new form of expression.

What are the issues of this process of weighing which are about to determine the ebb or flow of the movement, and give it its distinctive character? Slowly and surely, after much critical observation and pondering, it seems to have become the opinion of educational authority that the presence of nature-study is fully justified on account of the special training and influence it has for its votaries. Provided that an enlightened teacher stands at the helm and steers true, we may definitely look for certain results.

The children's natural instinct of curiosity, which is the seed from which all intellectual achievement grows, is constantly called into play in response to the stimulus of novelty and attractiveness in nature. This healthy expression of natural activity is accompanied by a joyousness and happiness hardly attainable by any other means.

It seems certain also, since the children's attention is voluntarily directed to phenomena of nature which appeal to them on account of their utility or beauty, and is sustained by interest, that the habit of direct observation, and noting of facts as they present themselves, is gradually developed. Courage to go forth single-handed in the region of thought is removed but

one step from independent observation in the realm of sense perception.

There is no doubt that such study, congenial to the taste of any normal child, and making an appeal to every mood and mind-phase through which he passes as the seasons come and go, tends to awaken a love and interest in nature and out-door life generally. This means that many a leisure hour is spent profitably.

A fair and humane intercourse with fellow creatures, a tendency to reserve judgement and to regard matters of life in a wide perspective, a taste for simple and clean living, these are the outcome of a faithful study of nature, even though carried out within the precincts of a city school.

Looking things straight in the face, one cannot help being struck by the fact that our nature-study in schools is science pure and simple. It represents the first stage of science before specialization in the direction of any particular order of things has set in, and before the children's studies are free from emotional elements. This stage has been ignored and neglected as such, but has sprung into life in the form of nature-study. The time may therefore not be far hence when we shall recognize this fact, abolish the term nature-study, and establish training in natural science, progressive in method, for all children, and cultivate the true scientific interest. Says Flaubert, 'Affranchissant l'esprit et pesant les mondes, sans haine, sans peur, sans pitié, sans amour et sans Dieu.'—Miss CLOTILDE VON WYSS, in *T. P.'s Magazine*, July 1911 (by kind permission of the author).

MALARIA

Malaria or malarial fever is a disease from which unfortunately many people suffer in India and in other warm climates, especially after the rainy season and in districts where there is much stagnant water.

It is caused by special germs, called malarial parasites, which are carried into the blood, hundreds at a time, when persons are bitten by mosquitoes of a particular kind. When a mosquito bites a man it pricks his skin with its proboscis, a long, thin tube with a sharp end, which acts instead of a mouth.

There are several kinds of mosquitoes, but probably only mosquitoes of one kind are malaria carriers, namely, female anopheline mosquitoes. Anophelines have bodies speckled with black and white, or brown and white; and usually the wings are not plain, but have black marks. The body of the anopheline and its proboscis are in one straight line, while those of other kinds form an angle to each other. When the mosquito sits on a wall or curtain the body of the anopheline is at an angle to the wall, while that of other kinds is more or less parallel to it.

When a female anopheline bites a person who has malarial parasites in his blood, she sucks out a certain amount of blood

containing some of those parasites through her proboscis. If she then bites another person a week or so later, she pricks through the skin with her sharp proboscis and injects hundreds of these tiny parasites into the blood. The parasites enter into the red corpuscles of the blood and proceed to multiply until many millions of parasites are present. When the new parasites are being set free in large numbers the person is attacked with fever.

Let us now see what can be done to prevent or cure this terrible fever.

It was long ago discovered that the bark of the cinchona tree, which grew in Peru in South America, was a valuable remedy for malarial fever. The drug called quinine, which is the active part of the bark, has the power of preventing the development of the malarial parasites in the blood. So it will cut short an attack of the fever; and if doses are taken regularly and continued long enough, it will finally destroy all the parasites.

But prevention is better than cure; and if quinine will cure a malarial patient, it may also prevent a man from being infected with the disease. If he takes a dose of about five grains every day, or two doses for two or three days each week, when there is likelihood of infection, that is, after the rainy season, or in malarious districts, any parasites which enter his blood from mosquito bites will have no chance of developing and causing illness.

It is better, however, to prevent the mosquitoes from biting at all. At night we should sleep under a curtain of mosquito netting, which should be carefully tucked in so as to leave no entrance for the insects. And those who cover their bodies and limbs completely with clothing further reduce the danger of bites.

It is still better to prevent mosquitoes from multiplying. The breeding takes place in stagnant water. The caterpillar or larva, which is hatched from the egg, lives in water, rising to the surface to breathe. Therefore no water should be left standing in old pots. Standing water should, wherever possible, be drained away. When this cannot be done, the surface of the water, such as that at the edges of tanks, where it is undisturbed, should have kerosene oil sprinkled freely over it. A film of oil is thus formed—through which the larva cannot come to the surface to breathe, and thus many mosquitoes may be prevented from coming to life. By taking precautions like these, places which were extremely malarious have been entirely freed from fever; one of the best known is the town of Ismailia on the Suez Canal.

The credit for discovering nearly all about the way in which mosquitoes spread malaria is almost entirely due to an English doctor, Sir Ronald Ross, who was in the Indian Medical Service. Before his time it was thought that the disease was caused by bad air from marshes; in fact the name Malaria was derived from Italian words meaning 'bad air'.—From *Modern English Reader IV*, (by kind permission of the Book Company, the publishers).

4. Argu- § 21. To ensure unity in argumentative composi-
 ment tion every point must have a distinct bearing on the
 i. Unity question at issue. The writer must, after thinking
 out the question, realize clearly what view he is
 adopting, and state it fully, yet concisely. Then all
 he writes should serve to support that view by direct
 proof, or by refutation of the opposite.

Consistency must be secured by defining and explaining clearly at the outset the meaning of the terms in the proposition, and by adhering to the definition throughout the essay. Otherwise the writer will fall into the fallacy of undistributed middle.

- ii. Coher- The structure must be made coherent by observing
 ence a logical order. Each step in the argument must fall
 in its right place, and its connexion with the other
 steps must be clearly shown by appropriate connecting
 words and phrases.

- iii. Em- In argument even more than in exposition the most
 phásis emphatic position is at the end, and the most powerful
 argument should be reserved for that place. Yet it
 will not do to open with a weak argument, for this may
 create an impression that the whole series is weak.
 In fact there should be no weak arguments at all.
 With this proviso, it may be taken as a general rule
 that the relatively weak should come before the
 relatively strong. When, in discussing each separate
 point, the reasons against the proposition are balanced
 against the reasons for it, the former may well be
 stated first.

The length to which each argument is developed should of course be roughly proportionate to its weight.

THE STUDY OF NATURE

Two great faults in our present system of education are that it is too narrow, and not sufficiently interesting. We cannot all care about grammar, or even about mathematics. Those who love natural science, for instance, find little at school which appeals to them, and even those with literary tastes are surfeited by the monotony of classics; so that comparatively few keep up their studies after leaving school. Thus our system of education too often defeats its own object, and renders odious the very things we wish to make delightful.

Children are inspired with a divine gift of curiosity—sometimes inconveniently so. They ask more questions than the wisest man can answer, and want to know the why and the wherefore of everything. Their minds are bright, eager, and thirsting for knowledge. We send them to school, and what is too often the result? Their intellect is dulled, and their interest is crushed out; they may have learnt much, but they have too often lost what is far more important—the wish to learn.

No doubt both Oxford and Cambridge have admirable science schools. But the prizes and fellowships are still given mainly to classics and mathematics. Moreover, natural science is not yet regarded as a necessary part of education. Degrees are given without requiring any knowledge of the world in which we live. The most profound classical scholar, if he knows nothing of science, is but a half-educated man after all—a boy in a good elementary school has had a better education. The responsibility rests mainly with the universities. The public schools tell us that they must conform to the requirements of the universities, the preparatory schools are governed by the public schools, and hence the tendency is to specialize the education of boys from the very beginning of school life.

University authorities seem to consider that the elements of science are in themselves useless. This view appears to depend on a mistaken analogy with language. It is no use to know a little of a number of languages, however well taught. But it is important to know the rudiments of the sciences, and it is in reality impossible to go far in any one without knowing something of several others. So far as children are concerned, it is a mistake to think of astronomy and physics, geology and biology, as so many separate subjects. For the child, nature is one subject and the first thing is to lay a broad foundation. We should, as Lord Brougham said, teach our children something of everything and then, as far as possible, everything of something. Specialization should not begin before seventeen, or at any rate sixteen.

Everyone would admit that it is a poor thing to be a great geologist or botanist unless a man has some general knowledge of the world he lives in, and the same applies to a mathematician or a classical scholar. Before a child is carried far in

any one subject, it should at least be explained to him that our earth is one of several planets, revolving round the sun; that the sun is a star; that the solar system is one of many millions occupying the infinite depths of space; he should be taught the general distribution of land and sea, the continents and oceans, the position of England and India, and of his own town; the elements of physics, including the use and construction of the thermometer and barometer; the elements of geology and biology. *Pari passu* with these should be taken arithmetic, some knowledge of language, drawing which is almost, if not quite, as important as writing, and perhaps music. When a child has thus acquired some general conception of the world in which we live, it will be time to begin specializing and concentrating his attention on a few subjects.

I submit, then, that some study of Nature is an essential part of a complete education; that just as any higher education without mathematics and classics would be incomplete, so without some knowledge of the world we live in, it is also one sided and unsatisfactory—a half education only.—LORD AVEBURY, in *Lectures and Addresses* (by kind permission of the author and Messrs. Macmillan).

THE PROGRESS OF PEACE

What the Peace and Arbitration Movement is going to do for us is to prepare the way for the new *régime* into which mankind is flying on the wings of the aeroplane. The conquest of the air means that henceforth mankind will live in a frontierless world. All international law has hitherto been based upon the assumption that human beings live side by side in geographical areas capable of exact delimitation and of military and naval defence. That assumption is going by the board. The human race is every year organizing itself on other than geographical bases. The growth of international associations, of which the Postal and Telegraphic Union represents the most highly evolved type, show that men are creating a whole series of states which are superimposed one upon the other, each being based, not upon a local territory, but upon a common interest, industry, or other pursuit. Commerce, shipping, literature, finance, are all becoming more and more international. And now in the fulness of time comes the aeroplane, which can fly at a mile a minute from any base on sea or land, bearing a ton of high explosives, which it can drop from any height upon the heart of the enemy's position.

The aeroplane, plus the torpedo, which can strike at a distance of five miles, plus the submarine, which can cross the Atlantic without refilling her bunkers, will reduce mankind to anarchy unless some substitute is found for war. Willy-nilly we shall be driven to devise some machinery for

settling disputes. 'The Hague Conference drafted a scheme for constituting an International High Court, but the great Powers and the smaller powers could not agree as to their representation on the judicial bench. The Declaration of London, against which so much ignorant raving has been heard, marks an attempt at international legislation in the domain of maritime laws. Every year societies, associations, institutes are spinning threads in the great web which is covering the world. The ever-increasing cost of armaments tells in the same direction. If mankind is not to become a beggar at the door of a barracks, something must be done to arrest this ever-mounting expenditure.

The aim of all reformers is to promote the evolution of the United States of the World, that International World State which will vest all the armed force of the world in the Federal Executive. Meantime we must press on the conclusion of arbitration treaties, and put some hard thinking into the crucial question. When aeroplanes and submarines have made old-fashioned war impossible, by what means can lawless power be kept in restraint?

To this, to my mind, there is only one answer. The boycott, and the boycott alone, can be relied upon to enforce the decrees of an international court, and to mete out punishment to the nation that trespasses on its neighbour's rights.—W. T. STEAD, in *T. P.'s Magazine*, June 1911 (by kind permission of Mr. Walter Stead)

CHAPTER IV

KINDS OF PARAGRAPH

Introductory paragraph § 22. THE **introductory paragraph** of a composition should usually indicate, more fully than is possible in the title, the theme and the point of view taken by the writer. Any preliminary explanations or limitations of the theme may also be made. In short, the introductory paragraph or paragraphs should put the reader in a position to follow the line of thought without confusion.

(a) **Narrative** It is often advisable to preface a narrative with either (1) a description of the scene where the action occurs, (2) a description of the principal characters, or (3) an explanation of the situation out of which the events flow. In these cases care must be taken that everything is necessary for explanatory purposes, or serves to throw the distinctive atmosphere over the story, or to give it vividness and reality.

For examples see the paragraph quoted from Dickens, § 18, and the following:

The 'Red Death' had long devastated the country. No pestilence had ever been so fatal or so hideous. Blood was its Avatar and its seal—the redness and the horror of blood. There were sharp pains, and sudden dizziness, and then profuse bleeding at the pores, with dissolution. The scarlet stains upon the body, and especially upon the face of the victim, were the pest ban which shut him out from the aid and from the sympathy of his fellow men; and the whole seizure progress, and termination of the disease, were the incidents of half-an-hour.—*Masque of the Red Death*. POE

More common is the kind of introduction used by Poe in *The Gold Bug* :

Many years ago I contracted an intimacy with a Mr. William Legrand. He was of an ancient Huguenot family, and had once been wealthy ; but a series of misfortunes had reduced him to want. To avoid the mortification consequent upon his disasters, he left New Orleans, the city of his forefathers, and took up his residence at Sullivan's Island, near Charleston, South Carolina.

This island is a very singular one. . . . [Here follows a description of the island.]

In the inmost recesses of this coppice, Legrand had built himself a small hut, which he occupied when I first made his acquaintance. This¹ soon ripened into friendship—for there was much in the recluse to excite interest and esteem. I found him well-educated, with unusual powers of mind, but subject to perverse moods of alternate enthusiasm and melancholy. His chief amusements were shooting and fishing, or sauntering along the beach and through the myrtles in quest of shells or entomological specimens. In these excursions he was usually accompanied by an old negro, called Jupiter, who had been manumitted before the reverses of the family, but who could be induced, neither by threats nor by promises² to abandon what he considered his right of attendance upon the footsteps of his young ' Massa Will '. It is not improbable that the relatives of Legrand, conceiving him to be somewhat unsettled in intellect, had contrived to instil this obstinacy into Jupiter, with a view to the supervision and guardianship of the wanderer.

An abrupt beginning, however, is often effective ; the narrator plunges into the story and holds the reader's interest at once. Then, when curiosity is aroused, any necessary descriptions or explanations are given. Thackeray's *Vanity Fair* opens :

While the present century was in its teens, on one sunshiny morning in June, there drove up to the great iron gate of Miss Pinkerton's academy for young ladies, on Chiswick Mall, a large family coach. . . .

¹ To avoid ambiguity of reference say 'This acquaintance soon . . .'

² *v.* § 53 i. (c).

(b) In
descrip-
tion

Descriptions frequently need no formal introduction. Steele's paper on *The Spectator's Club* commences at once with Sir Roger :

The first of our society is a gentleman of Worcestershire, of ancient descent, a baronet. . . .

A common method of leading up to a description is for the writer to explain how he came to be in the situation he describes.

I was this morning walking in the gallery, when Sir Roger entered at the end opposite to me, and advancing towards me, said he was glad to meet me among his relations the De Coverleys, and hoped I liked the conversation of so much good company, who were as silent as myself. . . . *Sir Roger de Coverley's Portrait Gallery.*

See also Lamb's *The Convalescent*, and Addison's *Will Wimble* (*Spect.* 108).

Sometimes, especially when the reflective element is present, an essayist leads up to a description by means of a general observation.¹

A man's first care should be to avoid the reproaches of his own heart ; his next, to escape the censures of the world. If the last interferes with the former, it ought to be entirely neglected ; but otherwise there cannot be a greater satisfaction to an honest mind than to see those approbations which it gives itself seconded by the applauses of the public.—*Sir Roger at the Assizes.*

ADDISON

See also Addison's *Sunday at Coverley Hall.*

(c) In re-
flective
essays

To introduce a definitely reflective essay it is usually advisable to announce the topic ; this should be done if possible, in such a way as to arrest attention and arouse interest at once, yet not baldly and abruptly.

¹ This kind of introduction is, of course, very frequent in purely reflective essays.

The particular form that the introduction may take will, of course, depend on the general nature of the essay. If the title is a general proposition or abstract term, the introductory paragraph may give a particular instance to illustrate it; a vivid opening will thus be secured. An essay on Self-help, for example, might begin with Aesop's Fable of Hercules and the Carter.

Lamb commences an essay on *The Convalescent* by a picture of himself convalescent.

A pretty severe fit of indisposition which, under the name of a nervous fever, has made a prisoner of me for some weeks past, and is but slowly leaving me, has reduced me to an incapacity of reflecting upon any topic foreign to itself. . . .

Cowper introduces the subject of *Conversation* by referring to a French Comedy which depicts an unconventional Englishman; this leads to a comparison between the two nations.

If the title takes the form of an epigram or paradoxical aphorism, e.g. 'The child is father to the man', 'Man never is, but always to be blest', some explanation of its meaning will be the natural method of winding into the subject, and in fact is an essential preliminary to any discussion.¹

When the theme is generic, a definition will be required at the outset. Hazlitt opens his lecture *On Poetry in General* thus :

¹ It should be remembered that the title is not, as a matter of structure, a part of the essay; and that therefore the introductory paragraphs should not assume that the title is known. They should indicate and lead up to the theme independently of the title. If reference is to be made to it, the title must be repeated either literally or in substance. An essay entitled 'Hamlet' should not commence, 'This is undoubtedly the greatest play. . . , nor should one entitled 'What is your favourite novel?' commence, 'This is a question that I have often asked myself. . . '

The best general notion which I can give of poetry is, that it is the natural impression of any object or event, by its vividness exciting an involuntary movement of imagination and passion, and producing, by sympathy, a certain modulation of the voice, or sounds, expressing it.

Or again, if the writer proposes to dispute the truth of some statement the attitude of doubt may be suggested at the outset :

‘Where the opinion of the masses conflicts with that of the classes,’ Mr. Gladstone is reported to have said, ‘the masses are always right.’ This is a position that has often been taken up, especially, of course, by representatives of the masses. Let us ask ourselves, with all deference to Mr. Gladstone, whether this position is a sound one, whether it is true that the opinion of the masses, despite their defective education and their inexperience of political affairs, is always better than the opinion of those who have devoted the larger part of their mental and physical energy to the government of their country.

The writer, however, need not at the outset give his own ideas on the subject ; it will frequently be better to work up gradually to these and summarize them in the concluding paragraphs.

A quotation is, of course, a very common way of opening, and is usually very effective. See the last illustration.

An introductory paragraph may also very profitably sketch out the general plan of an essay ; e. g., the second paragraph of Hazlitt’s lecture *On Poetry in General* :

In treating of poetry, I shall speak first of the subject-matter of it, next of the forms of expression to which it gives birth, and afterwards of its connexion with harmony of sound.

See also Addison’s *Spectator*, 459. ‘Religion may be considered under two heads. . . .’

Or the writer’s general intention may be indicated :

It will, perhaps, be well, as this Lecture is the sequel to one previously given, that I should shortly state to you my general

intention in both. The questions specially proposed to you in the first namely, How and what to Read, rose out of a far deeper one, namely, *Why* to Read. I want you to feel, with me, that whatever advantages we possess in the present day in the diffusion of education and literature can only be rightly used by any of us when we have apprehended clearly what education is to lead to, and literature to teach. I wish you to see .—
Sesame and Lilies. RUSKIN

Where only one main aspect of a wide subject is to be taken, this should be indicated in the introduction.

The chief essential of a formal introduction is that *it must lead up clearly to the main topic*, without assuming more than the reader can be expected to know. This should not be difficult if the writer has in mind a general plan of the essay, its central thought or purpose, and its conclusion. If, however, some natural method of introduction does not suggest itself, and there are no preliminary explanations necessary, it will in general be a waste of time to set about devising one, for the result would probably be forced and artificial.

The introduction must conform not only to the demands of unity and coherence in its relation to the body of the essay, but also to those of proportion. It cannot well err on the side of brevity; but as a general rule should not occupy more than one-sixth of the whole composition. For such essays as the student is called upon to write, one paragraph will usually be ample.

§ 23. Reference must also be made to two special types of paragraph—the **transitional** and the summarizing paragraph.

Coherence, the binding together of parts in the essay, will frequently be gained by means of transitional sentences at the beginning of the paragraph,

i.e., by sentences introduced by such phrases as 'On the next day', 'In consequence of this', 'To achieve this end'. But sometimes it is necessary to use a whole paragraph to make clear the passage from one topic to another.

The characters, then, of a high state of civilization being the diffusion of property and intelligence, and the power of co-operation, the next thing to observe is the unexampled development which all these elements have assumed of late years.

MILL

Thus far as to the political effects of Civilization. Its moral effects, which as yet we have only glanced at, demand further elucidation. They may be considered under two heads: the direct influence of Civilization itself upon individual character, and the moral effects produced by the insignificance into which the individual falls in comparison with the masses.

MILL

Most of the remarks which we have hitherto made on the public character of Milton apply to him only as one of a large body. We shall proceed to notice some of the peculiarities which distinguished him from his contemporaries. And, for that purpose, it is necessary to take a short survey of the parties into which the political world was at that time divided. . . .—
Milton, § 79.

MACAULAY

See also Macaulay, *Milton*, § 28; and the paragraph commencing 'It is not here proposed . . .' in § 20.

Sum-
marizing
para-
graph

§ 24. The **summarizing** paragraph is sufficiently characterized by its name. Strictly, no point should be included which has not been previously discussed.

Such we believe to have been the character of the Puritans. We perceive the absurdity of their manners. We dislike the sullen gloom of their domestic habits. We acknowledge that the tone of their minds was often injured by straining after things too high for mortal reach: and we know that in spite of their hatred of Popery, they too often fell into the worse vices of that bad system, intolerance and extravagant austerity, that they had their anchorites and their crusades, their Dunstons, their De Montforts, their Dominics and their Escobars. Yet, when all circumstances are taken into consideration, we do not hesitate to pronounce them a brave, a wise, an honest, and a useful body.—
Milton.

MACAULAY

Let us at this point recount briefly the results already reached. Up to the Norman Conquest the linguistic situation may be thus described: A Low-German tongue was the speech of all the Teutonic inhabitants of Great Britain from the Channel to the Firth of Forth. It was called by those who then spoke it, *Englisc*. . . . In this tongue there existed several dialects. One of these, the West-Saxon, had become the language of law and of literature—the language in which the educated classes talked and wrote. Into its language there had been introduced in the course of centuries a very slight number of Celtic and of Norse words, and a much larger number of Latin ones. But, notwithstanding these additions, it continued to be—what it had been, not merely as regards grammar, but also as regards vocabulary—essentially a Teutonic tongue.—*English Language*, p. 83.

LOUNSBURY

§ 25. A formal **Conclusion** is perhaps less essential than an introduction, but, if skilfully used, may add considerably to the effect of the essay by enforcing the impression that it was designed to make upon the reader. Conclusion

A narrative will usually end with its crisis, the event to which all other events lead up. Sometimes, however, it is desired to point a moral or to estimate the significance of some event or career.

A description may fittingly end with a statement of the general effect of the whole, or of the final impression made upon the observer.

The most obvious form of conclusion for a reflective essay is a summary of results, or a rapid and generalized view of the various points in the exposition or argument.

The place and value of Christopher Marlowe as a leader among English poets it would be almost impossible for historical criticism to over-estimate. To none of them all, perhaps, have so many of the greatest among them been so deeply and so directly indebted. Nor was ever any great writer's influence upon his fellows more utterly and unmixedly an influence for good. He first, and he alone, guided Shakespeare into the right way of work; his music, in which there is no echo of any man's

before him, found its own echo in the more prolonged but hardly more exalted harmony of Milton's. He is the greatest discoverer, the most daring and inspired pioneer in all our poetic literature. Before him there was neither genuine blank verse nor genuine tragedy in our language. After his arrival the way was prepared, the paths were made straight, for Shakespeare.—*Christopher Marlowe*.
SWINBURNE¹

It is as hopeless to hope as it would be arrogant to assume that any tribute of praise or thanksgiving can glorify with any further glory the name that is above every other for variety in supremacy of powers and unity in diversity of genius. Of poetry pure and simple, imaginative and sublime, there is no master who has left us more: of humour there is no master who has left us as much of so high a quality and so deep an insight: of women as of men there is no poet who has created so many so surely endowed with everlasting life. All that can be known of manhood, of womanhood and childhood, he knew better than any other man ever born. It is not only the crowning glory of England, it is the crowning glory of mankind, that such a man should ever have been born as William Shakespeare.—*Shakespeare*.
SWINBURNE

A 'man', said Seneca, 'can hardly lift up his eyes towards the heavens without wonder and veneration to see so many millions of radiant lights, and to observe their courses and revolutions.' The stars, indeed, if we study them, will not only guide us over the wide waters of the ocean, but what is even more important, light us through the dark hours which all must expect. The study of Nature indeed is not only most important from a practical and material point of view, and not only most interesting, but will also do much to lift us above the petty troubles, and help us to bear the greater sorrows of life.—*The Study of Nature*.
AVEBURY

An effective ending may be formed by a climax, by a striking simile or by an apt quotation.

Sleep is most graceful in an infant; soundest in one who has been tired in the open air; completest to the seaman after a hard voyage; most welcome to the mind haunted with one idea; most touching to look at in the parent that has wept; lightest in the playful child; proudest in the bride adored.—*A Few Thoughts on Sleep*.
LEIGH HUNT

¹ The student is not recommended to imitate the superlative praise in which Swinburne indulges.

Shakespeare's genius has spread over the whole play a richness like the overflowing of the Nile.—*Antony and Cleopatra*.

HAZLITT

Princes are like to heavenly bodies, which cause good or evil times; and which have much veneration but no rest. All precepts concerning kings are in effect comprehended in those two remembrances: *Memento quod es homo*, and *Memento quod es Deus*, or vice Dei: the one bridleth their power, and the other their will.—*Of Empire*.

BACON

CHAPTER V

PARAGRAPH STRUCTURE

I. Laws of the Paragraph

Para-
graph as
a whole

§ 26. NOT only is the paragraph an organic part of the whole essay, dependent on the whole and correlated with the other parts; but it has also a unity of its own, and dependent parts of its own. Separate sentences bear much the same relation to the paragraph as paragraphs do to the whole composition; and attention must be paid to the same essentials of structure, unity, coherence and emphasis.

Unity

§ 27. The requirements of **unity** were indicated in the definition in § 7. To secure unity the writer should always keep clearly in mind the special phase of thought that is to form the topic or central idea of the paragraph; and no sentence should be introduced that does not serve to develop this topic. Whether the leading topic of each paragraph is expressed or not, it should be capable of being stated in one sentence. The writer should decide beforehand (1) what is the central thought of the paragraph, and what point of view he will take, and (2) what material he will introduce.

The unity of the following paragraph from Macaulay's *Milton* is evident.

The most striking characteristic of the poetry of Milton is the extreme remoteness of the associations by means of which it acts on the reader. Its effect is produced, not so much by what is expressed as by what it suggests; not so much by the ideas

which it directly conveys, as by other ideas which are connected with them. He electrifies the mind through conductors. The most unimaginative man must understand the *Iliad*. Homer gives him no choice, and requires from him no exertion, but takes the whole upon himself, and sets the images in so clear a light, that it is impossible to be blind to them. The works of Milton cannot be comprehended or enjoyed, unless the mind of the reader co-operate with that of the writer. He does not paint a finished picture, or play for a mere passive listener. He sketches, and leaves others to fill up the outline. He strikes the key-note, and expects his hearer to make out the melody.

Each sentence obviously serves the central idea—the exposition of Milton's poetic method. The paragraph might be condensed into one sentence thus: Milton's poetry demands the imaginative co-operation of the reader, since it works by way of suggestion rather than by way of direct and complete expression.

Take another paragraph—from Avebury's *Macaulay Ceremonial*.

Though Macaulay lived in the centre of the literary and political world, and took an active part in the stress and turmoil of London life, he may also be said to have enjoyed a peaceful existence. La Bruyère has said that many men spend much of their time in making the rest miserable. Macaulay had his own sorrows, as all must, but he brought none on himself. We may say of him as he himself said of Sir James Mackintosh, that 'the rare moderation and calmness of his temper preserved him alike from extravagant elation and from extravagant despondency'.

Here the unity is not so obvious, but nevertheless it is present. For the latter part of the paragraph supports by explanation the main idea expressed in the beginning. The thought may be completely summarized in one sentence: Macaulay, despite his busy life, always enjoyed peace of mind; for since he avoided extremes, he was not one of those men who bring sorrows on themselves.

The connexion of the second, third and fourth

sentences with the first will be made clearer if they are rewritten thus :

He was not one of the many men who, according to La Bruyère, spend much of their time in making the rest miserable. Macaulay had his own sorrows, as all must, but he brought none on himself. For as he said of Sir James Mackintosh, 'the rare moderation . . .'

The paragraph was defective not in unity, but in coherence.

Coher-
ence

§ 28. **Coherence** demands that there shall be logical order and connexion in the thought of the paragraph, and that this shall be made clear in the expression. The arrangement therefore must be planned out in advance ; and the sequence of thought must be made evident by the use of devices that bind together the different sentences and show the dependence of one on another. Such devices are :

- (i) the use of connective words and phrases—
 - (a) conjunctions, especially subordinating and illative co-ordinating conjunctions ; *although, for, because, therefore, so that* ;
 - (b) relative and demonstrative pronouns ;
 - (c) phrases such as *in consequence, on the contrary, in addition, the latter, the former* ;
- (ii) inversions of sentence order designed to bring close together related parts of adjacent sentences.

The fugitive band had at several halting places left behind them various parts of their camp equipment. For these articles a search was to be made by the company of Pioneers who had been sent ahead . . .

Compare this order with

The fugitive band had left various parts of their camp equipment behind them at several halting places. The company of Pioneers who had been sent ahead . . . were to search for these articles.

(iii) repetition of a word or words ;

He was not, in name and profession, a Papist ; we say in name and profession, because both Charles himself and his creature Laud, while they abjured the innocent badges of Popery, retained all its worse vices . . . This, however, we waive. We will concede that Charles was a good Protestant ; but we say that his Protestantism does not make the slightest distinction between his case and that of James.

MACAULAY

Cf. note 1 to § 22.

§ 29. The most important parts of the paragraph must be made prominent. The reader should be enabled to grasp at once the special phase of thought to be treated ; therefore the leading idea of the paragraph should usually be stated in the opening sentence, unless this is purely transitional. The germinal idea will then be developed in the succeeding sentences, the details being best arranged so that the most important or most impressive comes last. Emphasis

For the topic sentence at the beginning of the paragraph see the example from Arnold in § 33(c).

To place a summarizing sentence at the end of the paragraph is also an excellent way of emphasizing the leading idea.

But this certainly was not the case [that James II was expelled simply because he was a Catholic] ; nor can any person . . . believe that if James had held his own religious opinions without wishing to make proselytes, or if, wishing even to make proselytes, he had contented himself with exerting only his constitutional influence for that purpose, the Prince of Orange would ever have been invited over. Our ancestors, we suppose, knew their own meaning ; and, if we may believe them, their hostility was primary not to popery, but to tyranny. They did not drive out a tyrant because he was a Catholic ; but they excluded Catholics from the crown, because they thought them likely to be tyrants. The ground on which they, in their famous resolution, declared the throne vacant, was this that ' James had broken the fundamental laws of the kingdom.' Every man, therefore, who approves of the Revolution of 1688 must hold that the breach of fundamental laws on the part of the Sovereign

justifies resistance. The question, then, is this: Had Charles the first broken the fundamental laws of England?—*Milton*
MACAULAY

Compare also the quotation from Swinburne on Marlowe in § 25.

The last sentence, whatever its actual form may be, should be one whose thought is so significant that it may fittingly occupy the emphatic final position. Furthermore, no sentence should occupy a space disproportionate to the importance of the idea that it expresses.

Length of
para-
graphs § 30. The length of the paragraph will usually be decided by considerations of proportion; that is, it will depend largely on the relative importance of the paragraph topic. Sometimes, however, as when the topic may be treated in two parts, the question will arise, are these two parts to be treated together in one paragraph or separately in two? If each paragraph requires two or three sentences, the writer will probably be well advised to use two paragraphs.

The tendency of modern writers is to use shorter paragraphs than formerly. Long paragraphs are liable to become complicated and unwieldy; short paragraphs lessen this danger—for digressions become at once evident—and, furthermore, help to secure vivacity.

II. Paragraph Development

Topic
sentence § 31. Each paragraph in the body of the composition should deal with one particular phase of the thought that constitutes the main theme of the essay. This central idea, the paragraph-topic, whether explicitly stated or not, forms the basis on which the paragraph is built. The actual statement of the topic in

its bare outline occupies only one sentence, the topic-sentence. The central idea then requires amplification, explanation, or proof. The methods by which the subject may be developed are principally as follows :

A. Elucidation and amplification

§ 32. In the following paragraph from Macaulay's *Milton* the development consists in the setting forth more clearly and fully of the idea contained in the topic-sentence—the unique character of Milton's spirits. Elucidation of the paragraph-topic

The spirits of Milton are unlike those of almost all other writers. His fiends, in particular, are wonderful creations. They are not metaphysical abstractions. They are not wicked men. They are not ugly beasts. They have no horns, no tails ; none of the fee-faw-fum of Tasso and Klopstock. They have just enough in common with human nature to be intelligible to human beings. Their characters are, like their forms, marked by a certain dim resemblance to those of men, but exaggerated to gigantic dimensions, and veiled in mysterious gloom. *Milton*. MACAULAY

§ 33. The topic-sentence may be elucidated or amplified in various ways : (a) Definition

(a) **Definition, positive and negative.** The meaning of the topic-sentence, or of terms used in it, must be made clear at the outset. This may be done by stating in terms more familiar or more concrete ; or even negatively by exclusion, i.e., by stating that it is not something that it may appear to be. In the example from Froude both methods are illustrated.

At the next stage we pass with the chroniclers into history proper. The chronicler is not a poet like his predecessor. He does not shape out consistent pictures with a beginning, a middle and an end. He is a narrator of events, and he connects them together on a chronological string. He professes to be relating facts. He is not idealizing, he is not singing the praises of heroes—he means to be true in the literal and commonplace sense of that ambiguous word.—*Scientific Method in History*.

FROUDE

There are two kinds of wisdom : in the one, every age in which science flourishes surpasses, or ought to surpass, its predecessors; of the other, there is nearly an equal amount in all ages. The first is the wisdom which depends on long chains of reasoning, a comprehensive survey of the whole of a great subject at once, or complicated and subtle processes of metaphysical analysis : this is properly Philosophy. The other is that acquired by experience of life, and a good use of the opportunities possessed by all who have mingled much with the world, or who have a large share of human nature in their own breasts. This unsystematic wisdom drawn by acute minds in all periods of history from their personal experience, is properly termed the wisdom of ages; and every lettered age has left a portion of it upon record. It is nowhere more genuine than in the old fabulists, Aesop, and others. The speeches in Thucydides are among the most remarkable specimens of it. Aristotle and Quintilian have worked up rich stores of it into their systematic writings : nor ought Horace's Satires, and especially his Epistles, to be forgotten. But the form in which this kind of wisdom most naturally embodies itself is that of aphorisms, and such, from the Proverbs of Solomon to our own day, is the shape it has oftenest assumed.—*Aphorisms*.
J. S. MILL

See also the passage from Dicey, § 14; and § 25 in Part II.

(b) **Repetition or restatement** of the same substance in different form.

(b) Re-
statement Dryden's essays belong to the history of the Renaissance. They are part of the general effort of the world to come to an understanding with itself about the ideals of literature which had been imposed upon it by the learning of the classical scholars.—*Essays of Dryden* XV.
W. P. KER

Children are inspired with the divine gift of curiosity—sometimes inconveniently so. They ask more questions than the wisest man can answer, and want to know the why and the wherefore of everything.—*The Study of Nature*.
LORD AVEBURY

Repetition, however, should be avoided, unless it is not mere repetition, but a restatement from a different point of view, or one which adds something to the previous statement. The second sentence in the first example is a much fuller statement of the first, and in fact almost amounts to a definition.

The repetition in the second example is probably justifiable as being a restatement in more concrete terms.

(c) **Particularization, i.e., illustration by specific details.** (c) Particularization

The enemies of the Parliament, indeed, rarely choose to take issue on the great points of the question. They content themselves with exposing some of the crimes and follies to which public commotions necessarily give birth. They bewail the unmerited fate of Strafford. They execrate the lawless violence of the army. They laugh at the Scriptural names of the preachers. Major-generals fleecing their districts; soldiers revelling on the spoils of a ruined peasantry; upstarts, enriched by the public plunder, taking possession of the hospitable firesides and hereditary trees of the old gentry; boys smashing the beautiful windows of cathedrals . . . agitators lecturing from the tops of tubs on the fate of Agag;—all these, they tell us, were the offspring of the Great Rebellion.—*Milton*.

MACAULAY

All over the country the news of his election was received with a burst of joy. Men congratulated each other as if some dear friend or relation of their own had received so signal an honour. People who had never seen his face shook hands with one another in an unreasoning way on the receipt of such glorious news.

M. ARNOLD

See also the quotation in § 88, note 1.

(d) **Division into parts.**

(d) Division

With regard to the advance of democracy, there are two different positions which it is possible for a rational person to take up, according as he thinks the masses prepared, or unprepared, to exercise the control which they are acquiring over their destiny, in a manner which would be an improvement upon what now exists. If he thinks them prepared, he will aid the democratic movement; or if he deem it to be proceeding fast enough without him, he will at all events refrain from retarding it. If, on the contrary, he thinks the masses unprepared for complete control over their government . . . he will exert his utmost efforts in contributing to prepare them; using all means, on the one hand, for making the masses themselves wiser and better; on the other, for so rousing the slumbering energy of the opulent and lettered classes, so storing the youth of those classes with the profoundest and most valuable knowledge as to create a power which might partially rival the mere power of the masses, and might exercise the most salutary influence over them for their own good.—*Civilization*.

MILL

(e) Comparison and contrast

(e) **Comparison or analogy, and contrast.**

The effect of historical reading is analogous, in many respects, to that produced by foreign travel. The student, like the tourist, is transported into a new state of society. He sees new fashions. He hears new modes of expression. His mind is enlarged by contemplating the wide diversities of laws, of morals, and of manners. But men may travel far and return with minds as contracted as if they had never stirred from their own market town. In the same manner men may know the dates of many battles and the names of many royal houses, and yet be no wiser. . . . —*Oxford Treasury*

MACAULAY

The object of poetry is confessedly to act upon the emotions ; and therein is poetry sufficiently distinguished from what Wordsworth affirms to be its logical opposite, namely, not prose, but matter of fact or science. The one addresses itself to the belief, the other to the feelings. The one does its work by convincing or persuading, the other by moving. The one acts by presenting a proposition to the understanding, the other by offering interesting objects of contemplation to the sensibilities.—*Poetry and its Varieties.*

MILL

Explanation of the topic idea

B. Explanation and Proof.

§ 34. The topic idea may be developed by a detailed statement of the reasons that support it.

Of our three greatest Romantic poets, Byron has throughout Europe the widest reputation. For this three reasons may be given. First, that he is the direct antagonist of that Pharisaic narrowness with which we are accredited by our continental neighbours. The persecution from which he suffered accentuated his feeling of revolt, and he stands, in the eyes of France and Germany, for the liberator who helped to free England from Puritan trammels. Second, that of all English poets he loses the least by translation. He has little feeling, for the *not juste*, he had little ear for niceties of rhythm, he wrote, as he thought, at the white heat of improvisation, and, like a better man than he, seldom blotted a line. Third, and most important, there is in his imagination a certain lavish virility which pours forth the emotions of the moment without ever counting the cost. He is absolutely fearless, he says whatever is in his mind, he gives us, in the slang phrase, a 'human document' which no scholiast has ever revised.—*Oxford Treasury.*

HADOW

We disapprove, we repeat, of the execution of Charles; not because the constitution exempts the king from responsibility, for we know that all such maxims, however excellent, have their exceptions; nor because we feel any peculiar interest in his character, for we think that his sentence describes him with perfect justice as 'a tyrant, a traitor, a murderer, and a public enemy'; but because we are convinced that the measure was most injurious to the cause of freedom. He whom it removed was a captive and a hostage: his heir, to whom the allegiance of every Royalist was instantly transferred, was at large. The Presbyterians could never have been perfectly reconciled to the father: they had no such rooted enmity to the son. The great body of the people, also, contemplated that proceeding with feelings which, however unreasonable, no government could safely venture to outrage.—*Milton*.
MACAULAY

§ 35. In the second example the giving of reasons that explain Macaulay's disapproval really amounts to an argument that the execution of Charles was a political blunder.

Proof of
the topic
idea
(a) De-
ductive
argument

More formal argument is used to develop the topic in the following paragraph of Macaulay's *Addison*.

But, whatever be the literary merits of the Epistle it undoubtedly does honour to the principles and spirit of the author. Halifax had now nothing to give. He had fallen from power, had been held up to obloquy, had been impeached by the House of Commons, and though his Peers had dismissed the impeachment, had, as it seemed, little chance of ever again filling high office. The Epistle, written at such a time, is one among many proofs that there was no mixture of cowardice or meanness in the suavity and moderation which distinguished Addison from all the other public men of those stormy times.

The topic is stated in the opening sentence; Macaulay then proceeds to prove this, and in conclusion gives a fuller statement of the topic idea.

This is an example of the deductive method, which proceeds from a general law to its particular consequences. The argument might be reduced to syllogistic form thus:

Major premise (understood).—A man who writes praise of one who is unable to give rewards cannot have interested motives.

Minor premises.—Halifax was unable to reward. Addison wrote praise of Halifax.

Conclusion.—Addison had not interested motives.

In the following example of the **inductive methods**, where a general law is inferred from the particular instances given, the topic idea is suggested in the opening sentence and stated more fully and definitely as a conclusion.

After Franklin had investigated the nature of electricity for some time, he began to consider how many of the effects of thunder and lightning were the same as those produced by electricity. Lightning travels in a zigzag line, and so does an electric spark; electricity sets things on fire, so does lightning; electricity melts metals, so does lightning. Animals can be killed by both, and both cause blindness. Pointed bodies attract the electric spark, and in the same way lightning strikes spires, and trees, and mountain tops. Is it not likely then that lightning is nothing more than electricity passing from one cloud to another, just as an electric spark passes from one substance to another?—*A Short History of Natural Science*.
BUCKLEY

(b) Induc- § 36. Different methods may be and usually are,
tive
argument combined in the same paragraph. The paragraph from Mill in § 23 contains division, definition, and exemplification. The passage from Macaulay quoted in § 88, note 1, has explanation, comparison and particularization.

CHAPTER VI

SENTENCE STRUCTURE

§ 37. THE sentence, a combination of words giving The complete and intelligible expression to a thought, is the sentence and its smallest unit of speech and written composition. kinds

The student is assumed to have knowledge of—

- (i) the difference between phrase, clause and sentence ;
- (ii) the classification of sentences into—
 - (a) simple, double or compound, and complex ;
 - (b) declaratory or assertive, interrogative, exclamatory, imperative ;
- (iii) the general syntax of the complex sentence.

A good grammar should be consulted on these points in case of doubt.

§ 38. Attention must be paid to a classification of sentences according to the order in which the parts are arranged. Sometimes the modifying and qualifying phrases or clauses are introduced before the predicate ; a sentence of this kind, in which at no point before the end is the sense complete, is called **periodic**. This definition illustrates itself ; other examples are : Periodic sentences

Not in the confined air of the world, but ‘ in the vasty halls of death ’ does the soul attain its true freedom.

Of all the poets who have introduced into their works the agency of supernatural beings, Milton has succeeded best.

MACAULAY

Here the important words necessary to make the predication complete, viz. ‘ is called periodic ’, ‘ attain

its true freedom', 'has succeeded best', are reserved to the end, and so the meaning remains suspended.

Loose
sen-
tences

When the principal statement is made at the outset, and the modifying and qualifying phrases and clauses follow, the sentence structure is called **loose**.¹

A sentence is called loose when the principal statement is made at the outset and the qualifying phrases and clauses follow.

The reader would throw aside such a tale in incredulous disgust unless it were told with the strongest air of veracity, . . . with the greatest simplicity and multiplicity in its details.

MACAULAY

Abrupt
style

§ 39. The periodic style involves the use of sentences of considerable length, and usually complex. A style that employs a rapid series of short sentences with a minimum of grammatical connectives or relational words, i.e., sentences co-ordinated rather than subordinated, is called **abrupt**.

What is spirit? What are our own minds, the portion of spirit with which we are best acquainted? We observe certain phenomena. We cannot explain them into material causes. We therefore infer that there exists something which is not material. But of this something we have no idea. We can define it only by negatives. We can reason about it only by symbols. We use the word; but we have no image of the thing; and the business of poetry is with images and not with words. The poet uses words indeed; but they are merely the instruments of his art, not its objects. They are the materials which he is to dispose in such a manner as to present a picture to the mental eye. And if they are not so disposed they are no more entitled to be called poetry than a bale of canvas and a box of colours to be called painting.
—*Milton*.

MACAULAY

Clear-
ness

§ 40. The rhetorical essentials of a sentence are clearness and effectiveness.

¹ 'Loose' is a technical term, and is not intended to imply condemnation.

To ensure **clearness**, the sentence must, in the first place, be grammatically **correct**; it must contain no solecisms. This, however, is not the only requisite; for of two sentences equally correct in grammar, one may be better from the rhetorical point of view. How to construct compound and complex sentences is a question of grammar; *when* to use a compound and *when* to use a complex sentence must be decided by rhetorical considerations.

§ 41. The sentence must have **unity**; it must leave on the reader's mind a single impression. To achieve this it must express one leading thought and one only. All the ideas contained in the sentence must be closely related, and everything that does not bear directly on the main idea of the sentence must be excluded. The thought should be capable of compression into a phrase or simple sentence.

Unity may be violated in several ways:

(a) Each of the following sentences contains **more than one central idea**. Violations of Unity

From the Dargah, Her Majesty drove to the Arhai-din-kajhompra, so-called because tradition says it sprang up supernaturally in two and a half days. It is a mosque built by Altamsh about 1200 A.D., from the materials of a Jain temple, and contains a magnificent screen of seven arches covered with Tughra and Kufic inscriptions, behind which is the mosque proper, with nine domes resting on 124 ornamented pillars.—*Statesman*, Dec. 24, 1911.

The first sentence makes two statements dealing with

(a) the Queen's drive, and (b) the origin of the name.

The second sentence makes three statements dealing with—

(a) the building of the mosque (β) the contents of the mosque, (γ) the mosque proper.

The paragraph might be improved by placing 1 β and 2 α together in a compound sentence, and by making 2 γ co-ordinate with, instead of subordinate to, 2 β .

From the Dargah Her Majesty drove to the Arhai-din-kajhompra. This is a mosque built by Altamash about 1200 A.D., from the materials of a Jain temple; it owes its name to the tradition that it sprang up supernaturally in two and a half days. Inside the mosque there is a magnificent screen of seven arches covered with Tughra and Kufic inscriptions; behind this is the mosque proper. . . .

Similarly the following sentence might be with advantage remodelled.

There are also the graves of the *Panch Pir* of Ajmer, the five Mussulman saints who helped the Hindus to fight against the marauding Pindaris, and whose tombs in consequence are held in great veneration by Hindus as well as Mahomedans to this day.—*Statesman*, Dec. 24, 1911.

There are also the graves of the *Panch Pir* of Ajmer. These five men were Mussulman saints who helped the Hindus to fight against the marauding Pindaris, consequently their tombs are held in great veneration by Hindus as well as Mahomedans.

In these sentences and in many like them the fault often lies in careless and injudicious use of relative clauses of the continuative type.

(b) The expression of a **single idea may be spread over two sentences** when one would have been adequate. In the examples under (a), complex sentences were wrongly used instead of simple and compound; here complex sentences are rightly used; for in them information not important enough for a whole sentence may be conveyed in subordinate clauses.

Yesterday evening a meeting was held in the Town Hall. Its object was to consider the propositions of the Liberal Committee. The mayor presided.

These three sentences may certainly be run into two sentences, probably into one.

Yesterday evening a meeting, presided over by the mayor, was held in the Town Hall, to consider the propositions of the Liberal Committee.

Similarly the superiority of the first arrangement of the following will be evident.

His Highness the Maharaja of Kapurthala on his return from Delhi on Sunday last received an ovation from the inhabitants on account of his having received the distinction of G.C.S.I. from His Imperial Majesty—*Statesman*, Dec. 24, 1911.

His Highness the Maharaja of Kapurthala returned from Delhi on Sunday. He received an ovation from the inhabitants. The reason of the ovation was that he had received . . .

(c) Unity is sometimes lost by unnecessary **change of subject** in a compound sentence. Of the following versions the former should be preferred.

In the morning the men went through their drill; in the evening they were free to amuse themselves.

In the morning the men went through their drill; but the evening was spent in amusement.

(d) Unity is sometimes obscured by **faulty arrangement**.

The shouts of the mob grew louder and louder, their passions were becoming dangerously violent, they rushed about aimlessly in the square, their eyes flashed wildly, and fiercely they demanded to know who was responsible for this outrage.

If the second clause were placed first, so as to give an explanatory introduction to the sentence, the fault would be removed; all the remaining statements would then appear as confirmations or illustrations of the first general statement.

Sometimes a sentence has unity of idea, but so many details are introduced in dependent clauses that the main thought is obscured; for the sake of clearness such a sentence would be better divided into several statements.

Coher-
-ence

§ 42. The sentence must be **coherent**; it must be so constructed that the relation between its parts is made clear.

Common causes of incoherence are :

- (i) faulty position of words, phrases and clauses ;
- (ii) faulty use of words that refer to other parts of the sentence ;
- (iii) inappropriate choice of connectives ;
- (iv) changes of construction, neglect of balance in form.

Stated positively, the rules to be observed are :

1. Con-
nexion by
position

(1) **The parts of the sentence that are closely connected in thought must be brought together in expression.**

He blew out his brains after bidding his wife good-bye with a gun.

should of course be

After bidding his wife good-bye he blew out his brains with a gun.

The sentences below may be corrected by rearrangement; the qualifying or modifying words should be placed as near as possible to the words that they qualify or modify.

For Sale.—A motor-car suitable for a doctor with Dunlop tyres!

Othello, seizing a bolster full of rage and jealousy, smothered her.

2. Con-
nexion by
reference
words.
(a) Pro-
nouns

(2) **Reference words, such as pronouns and participles, must refer clearly to their antecedents.**

(a) Pronouns. Ambiguity in the reference of pronouns may be removed by

- (i) the use of direct quotation ;

He told the man that he had had many chances of making a fortune, but that he had taken none of them.

He said to the man, ' You have had . . . ' (or ' I have had . . . ').

(ii) repetition of the antecedent ;

He then took a packet out of the box and asked the servant to give it to the proprietor.

He then took a packet out of the box, and asked a servant to give this packet to the proprietor.

(iii) the use of words of more definite reference,
e.g. *the former* ;

(iv) choice of new words.

He confessed to the man that he had had many chances. . . .

Sometimes there is no definite grammatical antecedent to the pronoun, but the antecedent is only implied. Implicit
refer-
ence

I stayed among the Nagas for some time, and found this country very interesting.

Description plays very little part in the book, and those that do occur are not interesting.

Nagas have been explicitly mentioned, but their country has not; instead of 'this country' say 'their country'. In the other sentence, instead of 'those that do occur' say 'the descriptions that do occur'.

(b) Participles. Participles must refer grammatically to the nouns or pronouns to which they are related logically; otherwise such sentences as the following will result. (b) Parti-
ciples

Descending the stairs, a suit of bright steel armour could be seen.

Sitting, as is my custom, one Sunday morning, on the maidan, four Germans wandered by.

While hesitating to accept this terrible indictment of French infancy, it must be admitted that French literature in all its strength and wealth is a grown-up literature.

Spectator, quoted in *K.E.*, p. 114.

These mistakes are most frequently due to a change of subject, or change from active to passive voice; the participle being left attached to the subject of the previous sentence.

The sentences quoted may be corrected thus :

On descending the stairs, we could see . . . *or*
 As we descended . . . a suit of armour could be seen.
 As I was sitting . . .
 Although hesitating . . . we must admit . . .

The reference is frequently to a subject implied in a pronominal adjective.

One day, while passing through a crowded street, my attention was arrested . . .

Say 'while I was passing . . .'.

Con-
junctions

(3) **Connectives must be used correctly.** Incoherence is frequently caused by failure to choose the conjunctions that express clearly and *precisely* the logical relation between clauses; co-ordinating conjunctions are used instead of subordinating, copulative instead of adversative or illative, &c. If one sentence gives the reasons for the statement made in another, the two should be connected by a word that indicates that relation.

The second exhibition was more largely attended than the first, and it was not so interesting. [Substitute *although* or *but*.]

Similar
construction

(4) **Similarity of thought should be expressed by similarity of form**; changes of construction, whether changes of subject, of voice, of tense, or other changes, tend to obscure this similarity.

James gave her a bracelet, the gift of her father was a watch.

My brother advised me to stay in town; but I was ordered by my father to leave at once.

He jumped over the parapet, then, too late, he sees the terrible predicament in which he was placed.

His aim in doing this was threefold: firstly, to bring himself into public notice, while incidentally he made a little money; and finally the acquisition of information concerning the inner working of Parliament.

Compare with these :

She received from James a bracelet, from her father a watch.

My brother advised me to stay, but my father ordered me . . .

He jumped . . . he saw . . .

His aims were three : firstly, to bring himself . . . ; secondly, to make a little money ; thirdly, to acquire . . .

§ 43. The main points to which a writer must pay Summary attention in order to secure clearness in sentence structure may be summarized thus :

(1) The statement to be made must be clearly conceived.

(2) The expression must be grammatically correct.

(3) The sentence must have one central idea and one only.

(4) In compound sentences the subject should not be unnecessarily changed.

(5) In a complex sentence multiplicity of detail in the subordinate clauses should be avoided.

(6) Words, phrases, and clauses grammatically connected should be placed as near to each other as possible without clumsiness.

(7) Each pronoun should have a definite antecedent ; if the reference is ambiguous, the antecedent should be repeated or distinguished in some other way.

(8) The reference of participles should be definite and explicit ; each participle should be attached grammatically as well as logically to some noun or pronoun.

(9) Passages similar in thought and function should be made similar in form.

(10) Elliptical expressions should be avoided ; such as

The wise man is happy when he gains his own approbation, the fool other people's.

NICHOL

(11) The relationship between sentences and clauses should be indicated by appropriate conjunctions.

Special
points

§ 44. Attention should be paid to the following special points :

(a) The use of *while*. *While* is correctly used as a temporal conjunction, 'while you sleep, I will watch', or even as concessive, 'while I should like to go, I feel that duty requires me to stay here.' But it is often loosely used as equivalent to *and*.

The deer on the island took some interest in the proceeding, while the peacocks on the lawn screamed at the right time.

K. E.

The fireman was killed on the spot, and the driver as well as the guard of the passenger train was slightly injured ; while the up-line was blocked with debris from the goods train.

K. E.

(b) The position of correlatives, *not only . . . but, either . . . or, both . . . and*. These should be followed in each case by the same part of speech.

Iron is both manufactured in India and in England. (Manufactured both in India and in England).

The use of aluminium not only decreases the weight but also the rigidity. (Decreases not only the weight but the rigidity).

Note also the following examples from *The King's English* of words that are not strictly correlative being used together.

'Which' differs from 'that' and 'who' in being used *both* as an adjective *as well as* a noun. (Both . . . and.)

Scarcely was the nice new drain finished *than* several of the children sickened with diphtheria. (No sooner . . . *than*.)

Diderot presented a bouquet which was *neither* well *or* ill received. (Neither . . . *nor*.)

(c) The position of words like *only, even*. Note the differences in meaning between the following sentences.

Iron only is manufactured in India, i.e. no other metal.
Iron is only manufactured in India, i.e. not found in India.
Iron is manufactured only in India, i.e. not elsewhere.

(d) The choice of the relative pronoun in adjectival clauses. When a relative clause is attached to a noun to define its meaning or restrict its application, it is called a **restrictive or defining clause**.

The horse that is now in the paddock won the first race.

Here the adjectival clause is necessary in order to make clear *which* horse is meant.

When the relative clause refers to an antecedent that is already sufficiently defined, and merely gives, parenthetically as it were, further explanatory details, it is called a **continuative or explanatory clause**.

My horse, which is now in the paddock, won the first race.

The general rule as to the use of the relative is that to introduce a restrictive or defining clause *that* should be used whenever possible, and that in continuative or explanatory clauses *which* or *who* should be used.

The former part of the rule admits of exceptions.

(i) When the antecedent is personal, *who* may be used instead of *that*, and sometimes, to avoid ambiguity, must be used.

The sailors who escaped were almost starved, but those . . .

(ii) When the relative pronoun is governed by a preposition, *which* or *whom* is used.

The town in which I was living.

(iii) When the relative clause contains a parenthesis, *which* or *who* is used.

I have read many books which, if I had paid attention to their precepts, would have made my life happier.

(iv) When the sentence contains the demonstrative 'that' in such close proximity that the repetition of sound would be unpleasant.

That edition had illustrations which harmonized well with the poem itself

Cf. also § 59 (*b*) on the punctuation of these clauses.

(*c*) Pages 85-93 of *The King's English* contain a lengthy discussion of the use of *and who*, and *which*. The scope of this book only admits of the advice that this dangerous form of the relative clause should be avoided in all but the clearest cases of parallelism in function.

This man, who was a carpenter by trade, and whose father also was willing to come with us, was considered the better of the two.

Emphasis § 45. **Emphasis** in the sentence depends mainly on the order in which the parts are arranged.

Initial
and final
position

1. **The most prominent positions in a sentence are the beginning and the end**; emphasis, therefore, may be given to the important words and phrases by making them occupy those positions. Less important words should be placed in the middle of the sentence. Observe the superiority, in point of effectiveness, of the second of the following arrangements.

The poem we have just read is important because of the striking ideas that it conveys rather than because of its form.

The importance of this poem is due not so much to its form as to the striking ideas that it conveys.

Or better still:

The importance of this poem is due not so much to its form as to its striking ideas.

Compare also:

On a lofty eminence overhanging the village a small monastery stands.

On a lofty eminence . . . stands a small monastery.

Of the two positions of emphasis the final one should be reserved for the most important words; in general, emphasis will be lost if the sentence ends upon a weak

word, such as a preposition or adverb. The following sentences may be made more emphatic by rearrangement.

Scott effaced him with this public, Byron effaced him.

M. ARNOLD

(With this public he was effaced by Scott, and he was effaced by Byron.)

Even the abundance of Mr. Palgrave's . . . specimens . . . surprised many readers, and gave offence to not a few.

M. ARNOLD

(. . . to not a few gave offence.)

But the vogue, the ear and applause of the great body of poetry readers . . . he gradually lost more and more, and Mr. Tennyson gained them.

M. ARNOLD

(. . . were gradually lost by him and gained by Mr. Tennyson.)

I did not see the man he was talking to.

(. . . the man to whom he was talking.)

There were no women present fortunately.

(Fortunately there were . . .)

ORCZY

2. It follows from the above that a writer desiring to be emphatic or impressive will make considerable use of the periodic style (*v.* § 38). In using the period he keeps the reader's attention in suspense by reserving for the end the most important part of the sentence, viz. the principal statement.

Periodic
arrange-
ment

With respect to William's murders, the sublimest and most entire in their excellence that ever were committed, I shall not allow myself to speak incidentally.

DE QUINCEY

Notice the loss of force if the loose form is substituted.

I shall not allow myself to speak incidentally of . . .

Minto notices the stateliness of De Quincey's sentences—'a stateliness arising from his habitual use of periodic suspensions.' And in connection with one example :

Never in any equal number of months had my understanding so much expanded as during this visit to Laxton.

he comments thus: 'When we throw this out of the elaborately periodic form we, as it were, relax the tension of the mind, and destroy the stately effect. Thus:

"My understanding expanded more during this visit to Laxton than during any three months of my life."

Climax 3. The writer should also take advantage of the fact that the most emphatic position is at the end, by arranging, where possible, the members of a series of words or phrases in ascending order of importance, i.e. as a **climax**. This arrangement of the sentence, which reserves the strongest idea till last, is when not used in excess, one of the most impressive that rhetoric can command.

Amidst agonies which cannot be conceived without horror, he deliberates, resolves, and even exults. Against the sword of Michael, against the thunder of Jehovah, against the flaming lake, and the marl burning with solid fire, against the prospect of an eternity of unintermitted misery his spirit bears up unbroken, resting on its own innate energies requiring no support from anything external, not even from hope itself.—*Milton*.

MACAULAY

A ruin—yet what ruin! from its mass
Walls, palaces, half-cities have been rear'd.

BYRON

Climax may also be a feature of paragraph structure, sentences being arranged in order of continually increasing effect.

It is an outrage to *bind* a Roman citizen; to *scourge* him is an atrocious crime; to *put him to death* is almost a parricide; but to *crucify* him—what shall I call it?

CICERO

Of this example Bain remarks that 'the orator, wishing to raise the indignation of the audience to the highest pitch, refrained from specifying the crime of

the accused at once, and lead the way up to it by successive steps.'

(See also *Climax* under *figures of Speech*. § 97.)

4. Attention may be drawn to an important word **Inversion** or phrase by taking it away from its normal position in the sentence, i.e. by **transposition or inversion**. Words that are usually found in the middle of the sentence or at the end, will, if placed at the beginning, be made doubly emphatic.

The normal position of such an adverbial phrase as 'in my opinion' is in the middle of a sentence, but if it is to be made emphatic, it will be placed at the beginning.

In my opinion, at least, Dickens, is the greatest novelist after Scott.

Manfully did the wretched slaves strive to put out the flames.
Never in the history of the world has there been a social upheaval with such far-reaching effects.

So with adjectives.

Few and short were the prayers we said.

Grand it was, says Camille, to see so many Judiths rushing out to search into the root of the matter.

CARLYLE

Compare also Swinburne on Shakespeare. § 25.

Less often the word that is to be given unusual emphasis is placed at the end.

Silver and gold have I *none*.

In their prosperity my friends shall never hear of me, in their adversity *always*.—Quoted by NICHOL

Emphasis may be destroyed if the **proportion** of the sentence is violated ; i.e. if the subordinate clauses and parentheses are so long or so numerous that they absorb the attention which should be paid to the principal idea.

Balanced structure § 46. Other qualities important for their bearing upon rhetorical force are **Balance in sentence structure**, and **Conciseness**.

Both clearness and effectiveness will usually be gained if phrases, clauses, or sentences that are similar or analogous in thought and function are made similar in form.

He was at perfect ease in their company ; he was grateful for their devoted attachment ; and he loaded them with benefits.

His temper was sweet, his affections warm, his spirits lively, his passions strong, and his principles weak.—*Addison*.

MACAULAY

Compare the following perversions of these examples, and the difference in clearness and force will be evident.

He was at perfect ease in their company ; their attachment aroused his gratitude, and they received from him many benefits.

He was a man of sweet temper, he had warm affections, his spirits were lively, he was strongly passionate, and his principles were weak.

Other examples of balance are :

The fascination of sex and loveliness was again joined to that of celestial dignity ; and the homage of chivalry was blended with that of religion.

The violence of those outrages will always be proportioned to the ferocity and ignorance of the people ; and the ferocity and ignorance of the people will be proportioned to the oppression and degradation under which they have been accustomed to live.

MACAULAY

A distinction is sometimes made between parallel structure and balanced structure in the narrower sense, but it is hardly of importance. Parallelism and balance are illustrated respectively by the examples from Macaulay's *Addison* and by those from his *Milton*. In either case the symmetrical

arrangement clearly emphasizes the similarity of thought.

§ 47. Symmetry of form is even more telling in bringing out a contrast, i.e. in **antithesis**. (See also § 96.) Anti-thesis

We censure the chiefs of the army for not yielding to the popular opinion ; but we cannot censure Milton for wishing to change that opinion.

His heart relents ; but his hand is firm. He does nought in hate, but all in honour.

MACAULAY

Olivia wished for many lovers, Sophia to secure one. Olivia was often affected, from too great a desire to please ; Sophia even repressed excellence, from her fears to offend. The one entertained me with her vivacity when I was gay, the other with her sense when I was serious.

GOLDSMITH

A man who had the art of being minute without tediousness, and general without confusion ; whose language was copious without exuberance, exact without restraint, and easy without weakness.

JOHNSON

§ 48. **Conciseness** is to be gained, firstly, by keeping attention closely bound to main essentials, and avoiding minor details such as would be conveyed in parentheses and continuative relative clauses ; secondly, by using simple and direct forms of speech ; by saying what is to be said as briefly as is possible, without sacrificing clearness. Conciseness

‘Every word in a sentence which does not do good’, says Nichol, ‘does harm. It is therefore a rule in composition never to use a superfluous phrase.’¹

A sentence like ‘The fields were overflowed with inundation’ is of course absurd in its redundancy ; but there are many less obvious sins in this respect.

Superfluity or redundancy of expression may be of three kinds :—

¹ Nichol, *English Composition* (Macmillan & Co.)

1. **Tautology**—weak and unnecessary repetition of the same idea in other words. *Either* of the two words or phrases may be omitted.

Quite *exhausted* and *worn out*.

To the *universal* joy of *all*.

This was the only shelter he could find *anywhere* in the *whole* wood.

Since you have chosen to go away, *therefore* you must stay away.

2. **Pleonasm** consists, like tautology, in the use of words in a sentence that are not strictly necessary to express the meaning. The redundancy here, however, is due to the fact that some words convey an idea that is really involved in other words in the sentence; the meaning of different words or phrases overlaps. Only *one* word or phrase may be omitted; the other contains an element of meaning not contained in the superfluous word, and is therefore necessary.

The riverside was thronged with *lots* of people.

Calcutta was crowded with *large numbers* of sight seers. (Of course it would not be crowded if there were not large numbers.)

Encompassed *on all sides*—vanished *away*—this cannot be possible—he was *often* in the habit of.

He recovered his freedom *again*. (Unless this means that he recovered it for the second time, in which case it should be 'again recovered'.)

The King's English, which does not distinguish the two, gives under the heading of Tautology the following examples of Pleonasm: *continued to remain*—*lonely isolation*—*evidently seemed*.

3. **Verbosity** and Circumlocution, or Periphrasis—the use of lengthy and roundabout forms of expression.

I am one of those who are unable to refuse. (I cannot refuse.)

In the letter that I wrote to her I said. (I said to her in my letter.)

Men who are about to die are accustomed to speak nothing but the truth. (Dying men speak nothing . . .)

Now the services of a plane must be called into requisition. (Now a plane must be used.)

Closely connected with this fault is that of prolixity—the introduction of numerous insignificant details. Nichol, under the heading of verbosity, quotes the following instance:—‘On receiving this information he arose, went out, saddled his horse, and went to town.’ For this it would be enough to say, ‘On receiving this information he rode to town.’

§ 49. The general tendency among English writers has been towards the use of shorter and shorter sentences. This will be obvious if the sentences of Macaulay, Carlyle, Hazlitt, R. L. Stevenson be compared with those of Hooker, Milton or Cowley.

Length of sentences
The short sentence

A very long sentence is of course in danger of violating the principle of unity; but sometimes a sentence, even when it does not sin markedly in this respect, is so intricately constructed and has so many details introduced in dependent clauses, that the main thought is obscured. In view, therefore, of these dangers, an inexperienced writer will be well advised to prefer the short sentence.

The short sentence is liable to the fault of over-abruptness; but this may be avoided by a free and skilful use of transitional words and phrases.

The short sentence, since it contains only one idea, simply and directly expressed, is one of the elements of a vigorous and emphatic style. Each statement stands out more forcibly when it is isolated. The short sentence is still more effective when it receives further individual prominence by contrast with preceding

or succeeding long sentences. A long series of short, choppy sentences becomes as wearisome as a succession of long ones.

Short sentences are also well adapted to rapid narration and to the expression of strong passion.

The main use of the short sentence will be in narrative pieces; but it is very valuable in reflective essays when used (*a*) to state briefly and plainly the topic of the paragraph, or (*b*) to give a terse and pointed summing up of the results.

(*a*) We think that, as civilization advances, poetry almost necessarily declines.

What is spirit?

The character of Milton was peculiarly distinguished by loftiness of spirit; that of Dante by intensity of feeling.

MACAULAY

Literature, on the other hand, is a thing of the closet.

Times have somewhat changed. The march of intellect has moved northward.

FROUDE

(*b*) Such is the despotism of the imagination over uncultivated minds.

Every epithet is a text for a stanza.

They were compelled to choose whether they would trust a tyrant or conquer him. We think that they chose wisely and nobly.

MACAULAY

The
long sen-
tence
Periodic
and loose

§ 50. When a thought has several qualifying or modifying circumstances, it will be found advisable in the interests of coherence to use long sentences. The long sentence is particularly suitable for the exposition or expansion of the topic sentence in a reflective essay.

In general, short sentences conduce to emphasis, long sentences to coherence. Distinction, however, must be made between the two kinds of long sentence, periodic and loose.

In respect to the construction of sentences, it is an obvious caution to abstain from such as are too long; but it is a mistake

to suppose that the obscurity of many long sentences depends on their length alone. A well constructed sentence of very considerable length may be more readily understood than a shorter one which is more awkwardly framed. If a sentence be so constructed that the meaning of each part can be taken in as we proceed (though it be evident that the sense is not brought to a close), its length will be little or no impediment to perspicuity; but if the former part of the sentence convey no distinct meaning till we arrive nearly at the end (however plain it may then appear), it will be, on the whole, deficient in perspicuity; for it will need to be read over, *or thought over*, a second time, in order to be fully comprehended. . . . Take as an instance such a sentence as this: 'It is not without a degree of patient attention and persevering diligence, greater than the generality are willing to bestow, though not greater than the object deserves, that the habit can be acquired of examining and judging of our own conduct with the same accuracy and impartiality as of that of another;' this labours under the defect I am speaking of; which may be remedied by some such alteration as the following: 'the habit of examining our own conduct as accurately as that of another, and judging of it with the same impartiality, cannot be acquired without a degree of patient attention and persevering diligence, not greater indeed than the object deserves, but greater than the generality are willing to bestow.' The two sentences are nearly the same in length, and in the words employed; but the alteration of the arrangement allows the latter to be understood clause by clause, as it proceeds.

Rhetoric, 246-7. WHATELY

In other words, the loose sentence, when properly used, has the advantage in point of clearness for the unfolding of thought. The danger into which it is liable to fall is the addition of clauses introducing irrelevant ideas: this violates the unity of the sentence and results in a loss of firmness and vigour in the style.

On the other hand, the periodic sentence, when used in moderation, gives dignity and force to the style; and since each clause must lead up to the main point of the sentence, the period is well adapted to the expression of close thought. Against these advantages must be placed the strain upon the attention necessitated by constant use of periods; and the tendency to fall into an artificial and pompous style.

The following are examples of bad loose sentences :

I don't so much wonder at his going away, because, leaving out of consideration that spice of the marvellous which was always in his character, and his great affection for me, before which every other consideration of his life became nothing, as no one ought to know so well as I, who had the best of fathers in him—leaving that out of consideration, I say, I have often read and heard of people who, having some near and dear relative, who was supposed to be shipwrecked at sea have gone down to live on that part of the sea-shore where any tidings of the missing ship might be expected, though only an hour or two sooner than elsewhere, or have even gone upon her track to the place whither she was bound, as if their going would create intelligence.

The style holds the attention, but perhaps the most subtle charm of the work lies in the inextricable manner in which fact is interwoven with something else that is not exactly fiction, but rather fancy bred of the artist's talent in projecting upon his canvas his own view of things seen and felt and lived through by those whose thoughts, motives, and actions, he depicts.—Quoted in *The King's English*.

CHAPTER VII

PUNCTUATION

§ 51. THE grammatical structure of spoken language, i. e. its division into phrases, clauses, and sentences, is indicated by means of pauses. Certain groups of words are thus separated from others that do not belong to them grammatically. But in written language these syntactical relations of groups of words must be indicated by stops—points or marks which appeal to the eye—corresponding to the vocal pauses.

Function
of stops

Again, in cases where the arrangement of words does not show that a question is asked, or that the sentence is exclamatory, this, which is indicated in speech by inflexion of the voice, is indicated in writing or in print by visible signs.

§ 52. The longest and shortest pauses are indicated respectively by the full stop (or period) and the comma; in complex and compound sentences there are stops of intermediate lengths, viz., the colon and semicolon. The use of these and other stops depends on the nature of the sentence.

A full stop marks the end of every sentence—whether simple, complex, or compound—unless the sentence is either directly interrogative or exclamatory. In these cases a question mark (mark of interrogation) or mark of exclamation is used.

Question
mark and
mark of
exclamation

Where shall I find a resting place ?
There are our young barbarians, all at play !
Be silent ! Go at once !

N.B.—1. A question mark is not used after an indirect question.

He asked where he could find a resting-place.

2. Not only direct commands, invocations and apostrophes, but also wishes, are pointed with exclamation marks, e.g.

May I be there to see !

and similarly expressions of contempt, irony, or sarcasm, e.g.

You are a pretty fellow !

3. A full stop is also used after abbreviations : M.A., B.C., H.H. the Lieutenant-Governor, i.e., e.g., viz., p.m., M.P., etc.

A. Simple Sentences.

The
comma

§ 53. The divisions of a simple sentence are indicated chiefly by the comma.

(i) Any qualifying or modifying phrase that interrupts the main statement is marked off by commas.

Aeschylus was, head and heart, a lyric poet.

These pupils, with far inferior intellectual powers, speedily surpass them in actual attainments.

MACAULAY

Particular cases are :

(a) an adjectival phrase, when parenthetical or placed at the beginning of the sentence :

Confident of success, he laboured day and night.

Of those principles, then struggling for their infant existence, Milton was the most devoted and eloquent literary champion.

MACAULAY

(b) an appositional phrase :

But language, the machine of the poet, is best fitted for its purpose in its rudest state.

MACAULAY

(c) an adverbial phrase when parenthetic.

The ponies were, almost without exception, of pure Arab blood.

A comma used to be customary after an adverbial phrase at the beginning of the sentence. Macaulay wrote, 'In his time, the Greeks had far more intercourse with the East . . .'. But present-day writers show a tendency to omit the comma unless the phrase is intended to be emphatic.¹

In this book a village schoolmistress tells the story of an experiment. . . .—*Spectator*.²

N.B.—Care must be taken with negative adverbial phrases; they must be enclosed within commas only if the omission of the phrase would not reverse the statement.

An old negro . . . who could be induced, neither by threats nor by promises, to abandon his right. . . . POE

Omit the commas, or write, 'could not be induced, either by threats or by promises, to abandon . . .'.

(d) Connective words and transitional phrases when used parenthetically.

Traces, indeed, of the peculiar character of Milton may be found in all his works.

Darjeeling, on the other hand, is served by a railway.

An elephant, perhaps, might drag such a weight.

(But cf., Perhaps an elephant might drag such a weight.)

(e) Words used in direct address.

Such, my Lords, is the situation at this moment.

Now, gentlemen of the jury, you have a difficult question to decide.

¹ On the other hand, see the following sentences from Mr. Frederic Harrison:

'In closing these notes upon Books, my last word. . .'

'In all English prose, no one to my mind can beat Goldsmith.'

'In their own time, Byron's *Letters* have intense life and power. . . .'

The English Review, May 1912.

² The modern weekly *Spectator* I have quoted simply as *The Spectator*; Addison's periodical is distinguished by the name either of Addison or of Steele.

(f) After a word repeated for the sake of emphasis.

Now, now is the time.

(ii) Commas are used to separate the individual members of a series of similar words or phrases when unconnected by conjunctions.

. . . old, poor, sightless, and disgraced, he retired to his
hovel to die.

MACAULAY

A great bale of miscellaneous property was hauled to the top of the wall—books, knives, paint-boxes, a telescope, a tennis racket, a Waterbury watch, and many other treasures—*Spectator* No. 4,344.

He lived . . . at the very crisis of the great conflict between Oromasdes and Ahrimanes, liberty and despotism, reason and prejudice.

MACAULAY

The comma is also used in place of a repeated verb, with or without other words, in such a sentence as,

A man's first care should be to avoid the reproaches of his own heart; his next, to escape the censures of the world.

ADDISON

The
colon

§ 54. A colon, with or without a dash, is used to introduce a list of names, &c., in an enumerative sentence,

The following gentlemen have been invited to play against the Australians:—Mr. Maclaren, Mr. Jackson, Mr. Palairer . . .

or to collect and sum up such an enumeration,

Shakespeare and Newton : in the intellectual sphere there can be no higher names.

M. ARNOLD

The
dash

§ 55. Sometimes a dash alone is used in these cases, or to introduce a phrase particularizing a general statement.

Like his verse, they display him also in two other characters—as a student of words, and as a psychologist. . . .

In 1798 he joined Wordsworth in the composition of a volume of poems—the *Lyrical Ballads*.

PATER

Cf. also the example in § 53, ii.

B. Compound sentences (double or multiple).

§ 56. (i) Commas are used to separate the co-ordinate and independent parts of a compound sentence when the connection is close, especially when a copulative conjunction is used and the sentence is not long, and the subject is common to both parts. The comma

The civil war, indeed, has been more discussed, and is less understood than any event in English history.

The former is not only ably written and full of valuable information, but has also an air of dignity and sincerity. . . .

MACAULAY

Commas are also used to mark the minor divisions of a long compound sentence ; but the latter function is, of course, for practical purposes, identical with that in simple or complex sentences. The punctuation of the last sentence will illustrate its meaning.

§ 57. (ii) (a) A semicolon is used to mark the main division or divisions of a compound sentence when the co-ordinate parts are not closely connected in thought, and especially when a copulative conjunction is not used, and there are different subjects. The semicolon

The character of Milton was peculiarly distinguished by loftiness of spirit ; that of Dante by intensity of feeling.

Of the great men by whom he had been distinguished at his entrance into life, some had been taken away from the evil to come ; some had carried into foreign climates their unconquerable hatred of oppression ; some were pining in dungeons ; and some had poured forth their blood on scaffolds. MACAULAY

The opposed parts of an antithesis, therefore, are frequently separated by a semicolon ; and co-ordinate sentences connected by an adversative conjunction, e.g. *but, still, yet, however*.

Quadrille, she has often told me, was her first love ; but whilst had engaged her maturer esteem. LAMB

He had renounced oppressive prerogatives ; but where was the security that he would not resume them ? MACAULAY

(*b*) When the second of the co-ordinate sentences states a reason and is introduced by an illative conjunction, e.g. *therefore*, it is separated from the first by a semicolon.

I can assure you, Sir, were you to behold her, you would be in the same condition ; for as her speech is music, her form is angelic. ADDISON

N.B.—In the second example in § 56 . . . *not only* . . . *but* . . . is equivalent to *both* . . . *and* . . . , and the *but* is therefore cumulative or copulative, not adversative.

(*c*) A semicolon should always be used when a sentence is long and commas also have to be employed ; particularly when one of the co-ordinate sentences is complex.

As a body, the Roundheads had done their utmost to decry and ruin literature ; and literature was even with them, as, in the long run, it always is with its enemies. MACAULAY

(*d*) A succession of short, choppy sentences in rapid style is divided by semicolons.

He hesitates ; he evades ; at last he bargains to give his assent for five subsidies. The bill receives his solemn assent ; the subsidies are voted ; but no sooner is the tyrant relieved. . . .

MACAULAY

The
colon

§ 58. (iii) The colon, as Nichol says,¹ ‘generally indicates that the sentence might grammatically be regarded as finished, but that something follows without which the full force of the remark would be lost.’ It is used to divide compound sentences in which the latter part simply explains, elucidates, or expands the first, whether by giving some particular illustration, by repeating the substance of the first, or by giving a reason not introduced by an illative conjunction.

Pope was her favourite author : his *Rape of the Lock* her favourite work.

¹ *English Composition*. Macmillan & Co

She fought a good fight : cut and thrust.

LAMB

Remove your cap a little further, if you please : it hides my bauble.

LAMB

The truant was unlike other truants : he was not a hero of the cricket green ; he did not use his stolen hours to figure as a kind of lawless hero among his fellows.—*Spectator*, No. 4,343.

The most frequent use of the colon is to introduce a direct quotation.

In another letter he says : ' From my very childhood I have been accustomed to abstract. . . . '—*Spectator*, No. 4,343.

The colon is frequently followed by a dash, especially when the quotation is long enough to occupy a separate paragraph.

In fine we cannot do better than repeat our advice of nine months ago :—

' If however, the people of North-East Ulster . . . '—*Spectator*, No. 4,344.

A colon is also used in an antithetical clause where the adversative conjunction is omitted : a distinct division heightens the sense of contrast.

Scientific truth is a thing fugitive, relative, full of fine gradations : he tries to fix it in absolute formulas. PATER

The Presbyterians could never have been perfectly reconciled to the father : they had no such rooted enmity to the son.

MACAULAY

C. Complex Sentences.

§ 59. The comma is used within the separate sentences and clauses of a complex sentence according to the practice in simple sentences. It is also used

(a) to separate an adverbial clause from the principal clause when the former precedes the latter, or is parenthetical.

As Sir Roger was giving me this account of Tom Touchy, Will Wimble and his two companions stopped short till we came up to them.

I was highly delighted, when the court rose, to see the gentlemen of the county gathering about my old friend

ADDISON

But compare

He would be a good neighbour if he did not destroy so many partridges. ADDISON

When, however, a following adverbial clause is long and complex, it is preceded by a comma for the sake of clearness.

(*b*) to mark off an adjectival clause, i.e. a clause introduced by a relative pronoun, when used continuously to convey further information (*v. § 44d*).

Sir Edward Carson, in whose honour the meeting had been originally organized, made a strong fighting speech—*Spectator*. The sailors, who had escaped from the wrecked ship, were almost starved.

(This sentence is really equivalent to a compound sentence—‘These sailors had escaped . . . , and were almost starved’.) But when used restrictively, i.e. to define or limit the antecedent, the relative clause must not be separated by punctuation.

The sailors who had escaped were almost starved : but those who remained on board had found a cask of ship’s biscuit.

(In this sentence the adjectival clause states *which* sailors were almost starved, but in the previous example the reference is clear.)

(*c*) A noun clause need not be separated unless

(i) there is more than one ;

No one knows whence we come, nor whither we go.

(ii) the usual order of clauses is inverted ;

What will be the attitude taken towards Italy, it is impossible to predict.

(iii) it is in the form of a direct quotation ;

The question is, What attitude are we to take towards Italy ?

An appositional clause must also be separated by commas,

The statement made by Mr. McKenna, that the tide of naval expenditure would cease to rise at the end of this year, gave general satisfaction.

§ 60. A semicolon is used to separate a sequence of similar clauses subordinate to the same principal sentence. The semi-colon

We can almost fancy that we are visiting him in his small lodging ; that we see him sitting at the old organ beneath the faded green hangings ; that we can catch the quick twinkle of his eyes, rolling in vain to find the day ; that we are reading in the lines of his noble countenance the proud and mournful history of his glory and his affliction.

MACAULAY

§ 61. Dashes generally mark sudden changes or breaks. The dash

(i) They are used in the same way as commas to separate out a parenthetical expression, especially when the interruption is rather abrupt or lengthy, or itself contains another parenthesis.

We must point out that the mystical element—common, in a greater or lesser degree, to all absolute systems—is one of Coleridge's most striking characteristics.—*Spectator*

(ii) The dash is also used (α) to introduce a clause illustrating or particularizing a previous general statement; and similarly (β) to collect and carry on a subject clause, or other important part of the sentence, that is long and complex.

(α) But their works have this defect,—they do not belong to that which is the main current of the literature of modern epochs. . . . M. ARNOLD

(β) The complete infusion here of the figure into the thought, so vividly realized that, though birds are not actually mentioned, yet the sense of their flight, conveyed to us by the single word 'abreast,' comes to be more than half of the thought itself :—this, as the expression of exalted feeling, is an instance of what Coleridge meant by Imagination.

PATER

The dash in these examples is accompanied by a comma or by a colon ; but the latter points may equally well be omitted.

(iii) A dash frequently marks a sudden break or abrupt change in thought or structure, or hesitation.

I will have such revenges on you both,
That all the world shall—I will do such things,—
What they are, yet I know not ; but . . .

SHAKESPEARE

There is a tide in the affairs of women,
Which, taken at the flood, leads—God knows where.
He will forgive us—yes—it must be—yes.

BYRON

Paren-
theses

§ 62. Parentheses are used instead of dashes to separate explanatory or illustrative interruptions, particularly when there is little or no structural connexion with the sentence.

The individual rabble (I recognized more than one of their ugly faces) had damned a slight piece of mine a few nights before. . . .

The stall-keeper damped his laudable ambition, by asking him (it was in his younger days) whether he meant to purchase the work.

LAMB

Quotation
marks

§ 63. Quotation marks are used to enclose words that are quoted *verbatim*.

She held not her good sword 'like a dancer.'

LAMB

When the quotation contains another quotation the common practice is to enclose the inner one within single marks, the outer one within double marks. But the practice followed here is the more logical one of using double marks for the inner quotation, and single for the outer, as advocated by Mr. Horace Hart in his rules for the guidance of the Clarendon Press.¹

Pater says : 'We see him trying "to apprehend the absolute," to stereotype forms of faith and philosophy, to attain, as he says, "fixed principles" in morals and religion.' . . .

¹ There is one advantage in the more general practice of using double marks, inasmuch as single marks may then be used 'for isolated words, short phrases, and anything that can hardly be called a formal quotation; this avoids giving much emphasis to such expressions' (*K.E.*, p. 288).

N.B.—The full stop or comma at the end of a quoted sentence or clause should be placed *after* the quotation marks unless it is part of the quotation. See the above examples.

Titles of books, etc. are either enclosed within quotation marks or italicized.

§ 64. *Italics* are used in print, underlining in MS., Italics

1. to draw attention to important words ;

I will *not* go.

2. to mark words introduced from a foreign language and not yet naturalized ;

He stood *in loco parentis*.

3. to mark titles of books, etc. ;

The Merchant of Venice.

§ 65. Capitals are used to mark :

Capitals

1. the first word of a sentence, whether original or directly quoted. A fragment of a quotation—a mere phrase or clause—does not commence with a capital, unless it is the opening portion ;

He shouted out, ‘ What shall we do ? ’

but

Pater says of him that his literary life was ‘ a disinterested struggle against the relative spirit.’

2. the first word in a line of verse ;

3. the pronoun *I* and interjection *O* ;

4. proper names and their derivatives, titles of offices, books, etc. ;

Monday, January, Idylls of the King, Chancellor of the Exchequer, India, English, His Excellency the Viceroy.

5. names of the Deity, and personal pronouns referring to Him ;

6. names of personified abstract qualities ;

Fear and trembling Hope.

Otherme- § 66. The beginning of each paragraph is marked
 chanical by indention, i.e. by writing the first word about an
 devices inch to the right of the margin.

Square brackets enclosing a parenthesis denote that it is not inserted by the original writer.

As a member of this body [the Privy Council] he held a distinctive position.

A series of asterisks or dots indicates that a passage, longer or shorter, has been omitted from a quotation as being irrelevant. See the examples in § 53, ii.

The parts of a word unavoidably divided at the end of the line are joined by a hyphen. The division should not occur in the middle of a syllable; e.g. not *disr-egard* but *dis-regard*. A hyphen is also used in some compound words; and to separate two adjoining vowel sounds in pronunciation either a hyphen or diaeresis (over the second vowel) is used; e.g. co-ordinate, coördinate.

CHAPTER VIII

THE CHOICE OF WORDS

THE qualities that the writer should have in mind when choosing his words are correctness and vigour.

1. Correctness

Correctness in the choice of words is of two kinds ; purity or good usage, and propriety or precision in meaning.

A. Purity or Good Usage

67. The words chosen must be (a) **sanctioned by** Good usage **the commonly accepted usage of the best writers and speakers at the present time, and (b) likely to be understood by the average educated man.**

To attain purity of style the writer must avoid the following **Barbarisms, or violations of good English usage :** Its violations Barbarisms

(1) **Archaisms, or obsolete words ;** words that were in good usage at earlier periods, but are no longer used. *Anon, anent, quoth, spouse, whilom, was intrigued* (i.e. perplexed).

(2) **Neologisms, or newly coined words** which have not yet been accepted as Standard English. *Donate, eventuate, antagonize ; aggress, verberant, correctitude, rectitudinous.* (The last four examples are from *The King's English*.)

(3) **Foreign words.** *Délicatesse, fraîcheur, amour propre, raison d'être, penchant* are quite unnecessary

words, for they have exact equivalents in English. The following words, however, express shades of meaning that are not accurately represented by English words, and so have almost become naturalized: *ennui*, *tête-à-tête*, *négligè*, *congè*, *blasè*.

Under this head must be included **Americanisms**—*graft*, *right now*, *back of*, *calculate* (meaning 'expect').

(4) **Provincialisms**, words that are used only in one part of the country, e.g. words of the Scotch dialect, *kirk*, *greet* (weep), *ken*.

(5) **Slang words**, and language which, though not technically slang, is of a particularly loose or vulgar colloquial type.¹ *Jolly good*, *only a dodge*, *get the boot*.

(6) **Hackneyed journalistic phrases**, and high-sounding, inflated expressions. *Hymeneal rites* for *marriage*, *conflagration* for *fire*, *pyrotechnic display* for *fireworks*, *domicile* or *edifice* for *house*, *inundate* for *flood*, *locality* for *place*.

It is usually advisable to avoid words of Latin origin where words of English origin will express the same meaning.

(7) **Technical terms**—*concept*, *anætic*, *apperception*, *conative*, *co-efficient*.²

(8) **Poetic diction**—*incense-breathing morn*, *erstwhile*, *ire*, *meed*, *swain*, *fiery steed*, *shining orb of night*.

In positive terms the choice of words must be governed by—

¹ Slang is defined in the *N.E.D.* as 'The special vocabulary used by any set of persons of a low or disreputable character. . . . Language of a highly colloquial type, considered as below the level of standard educated speech, and consisting either of new words or of current words employed in some special sense.'

² Technical terms, of course, must be used in writing on technical subjects, but in a general essay they should be avoided as much as possible.

- (a) **Present Usage** (violated in 1 and 2);
- (b) **National Usage** (violated in 3 and 4);
- (c) **Reputable Usage** (violated in 5 and 6);
- (d) **Ordinary Usage** (violated in 7 and 8).

B. Propriety, or Precision in the Use of Words

§ 68. **The Words used must convey the exact idea that they are intended to convey;** or, in Campbells' words, they must 'express the precise meaning which custom hath affixed to them'. 'The first law of writing,' said Macaulay, 'that law to which all other laws are subordinate, is this, that the words employed be such as convey to the reader the meaning of the writer.'

Precision
in mean-
ing

Instances of the violation of this rule are called **Improprieties or Malaprops.**¹

Impro-
prieties
and mala-
props

1. Words formed from the same root are sometimes confused. *Sensuous, sensual; continuous, continual; perspicuity, perspicacity; significance, signification; observance, observation; lay, lie; raise, rise; principle, principal.* In the last case the mistake may be one of spelling, as also *stationery, stationary; allusion, illusion; elusive, illusive.*

¹ Mrs. Malaprop is a character in Sheridan's comedy, *The Rivals*, whose speech affords frequent and ludicrous examples of this misuse of words. The term comes originally from the French phrase *mal à propos*, meaning 'inappropriately'. 'Your being Sir Anthony's son, Captain, would itself be a sufficient *accommodation*; but from the *ingenuity* of your appearance, I am convinced you deserve the character here given of you.' 'I laid my positive *conjunctions* on her, never to think on the fellow again.' 'I have *interceded* another letter.' (*Substitute recommendations, ingenuousness, injunctions, intercepted.*) So also *illegible* is used for *eligible, illiterate* for *obliterate, extirpate* for *extricate* or *exculpate*.

A frequent mistake of Indian students is to use *willing* as equivalent to *desirous*; 'many are *willing* to go', i.e. many wish to go.

2. The slight shades of difference in the meaning of words that are almost synonymous are sometimes not accurately observed. (Synonyms are strictly words that have exactly the same meaning; they are practically non-existent.) Distinguish between :

Old, aged, ancient, antique, antiquated, veteran, archaic, obsolete.

Great, large, big, huge, vast, immense, enormous, tremendous, monstrous.

Knowledge, learning, wisdom, erudition, science, cleverness.

3. Miscellaneous examples.

This event was *owing* to my brother's action (due to, or caused by, or It was owing to my brother's action that this happened).

Due to this we could not escape. (Owing to)

Aggravate is wrongly used for *irritate*.

4. Inappropriate prepositions are sometimes used.

He had not the ability *of building* an engine. (to build)

Characterized *with* eloquence. (by)

Different *to* that. (from)

This is frequently due to confusion between alternative constructions; e.g.

A few companies, *comprised* mainly of militiamen. *K. E.* which should be either *comprising* or *composed of*.¹

Sole-
cisms

§ 69. These last examples of Impropriety really fall under the head of **Solecisms or violations of grammatical structure**. Some frequent stumbling-blocks are :

Those sort of things. (That)

¹ Amongst Indian students the definite article is sometimes wrongly inserted, e.g. '*the* nature' for 'nature', and frequently wrongly omitted, e.g. 'Child is father of the man'.

The article may be used when an abstract noun has a particular limitation, e.g., 'the nature of this man', 'the beauty of this river'; but not when it has a general meaning, e.g., 'Nature is full of beauty'.

You should do it *like* I do. (as)
 Every one enjoyed *themselves*. (himself, *or* all enjoyed)
 I was ordered *to quickly go*. (to go quickly)
 The *tallest* of the two. (taller)

The following examples taken from actual essays will provide exercise in correction.

Most of the flowers vanishes away at the merciless approaches of the winter. The falling of the dewdrops from the leaves of the trees fills the mind with an idea as if the nature weeps.

He could do nothing else than surrender, because all but he have run away.

In this time of the year too much rain falls and the fields are overflooded with water.

To the universal joy of all the villagers the tiger vanished away.

It had often been in the habit to enter to the village and play havoc of the peoples there.

Your behaviour admits no excuse, and your petition for pardon shall be in vain.

II. Vigour

§ 70. Vigour is largely attained by the use of words that make definite and vivid impressions on the reader's mind, and so fix the ideas that they convey.

The most forcible expression is usually the shortest. (Cf. § 48.)

(a) Verbosity and redundancy diminish the effectiveness of an expression because they distract attention. Instead of 'he was made the recipient of' say 'he received'; instead of 'he then proceeded to demonstrate the impossibility of the occurrence of such an incident' say 'he then showed that such an incident was impossible'.

(b) Brevity too should be observed in the individual words. Except in special cases the short word is more forcible than the long, the familiar word more forcible than the far-fetched word. This generally means the same thing as the statement, so frequently made without qualification, that the Anglo-Saxon word

1. Brevity
and sim-
plicity
(a) Of
phrase

(b) Of
word

is preferable to the Latin word: for it is the familiar word that calls up the idea most easily and quickly; and the familiar word is usually the short Anglo-Saxon word which was learnt earliest in childhood.

Macaulay has praised the clearness of Bunyan's style. 'The vocabulary is the vocabulary of the common people. There is not an expression, if we except a few technical terms of theology, which would puzzle the rudest peasant. We have observed several pages which do not contain a single word of more than two syllables. Yet no writer has said more exactly what he meant to say.' He might also have noticed the effectiveness of that style. Macaulay remarked of Johnson that 'when he talked, he clothed his wit and his sense in forcible and natural expressions'; yet 'all his books are written in a learned language . . . in a language in which nobody ever thinks. The expressions which came first to his tongue were simple, energetic and picturesque. When he wrote for publication, he did his sentences out of English into Johnsonese.' In support of this Macaulay quotes two different versions of the same incident; one in a letter, the other in *The Journey to the Hebrides*. 'When we were taken upstairs a dirty fellow bounced out of the bed on which one of us was to lie.' 'Out of one of the beds on which we were to repose started up, at our entrance, a man black as a Cyclops from the forge.' Compare also '*The Rehearsal* has not wit enough to keep it sweet' with 'it has not vitality enough to preserve it from putrefaction'.

'It is well known that he made less use than any other eminent writer of those strong plain words, Anglo-Saxon or Norman-French, of which the roots lie

in the inmost depths of our language ; and that he felt a vicious partiality for terms which, long after our own speech had been fixed, were borrowed from the Greek and Latin, and which therefore, even when lawfully naturalized, must be considered as born aliens, not entitled to rank with the king's English.'

On this principle the first word in each of the following pairs should usually be preferred to the second: *have, possess ; meet, encounter ; thoughtful, pensive ; mean, signify ; talk, converse or discourse ; tired, fatigued ; choice, option.*

When, however, the thought could be expressed most clearly and exactly by a long word, a long word should be used. Such words as *enormous* are sometimes preferable to shorter ones because their meaning is reinforced by their sound. So in the last sentence no shorter word could be used in place of *reinforced* without sacrificing exactness.

Lofty thought and sentiment may frequently be well expressed by lofty words and phrases, but pompous words should be avoided unless they are demanded by the thought, for they indicate poverty of thought or insincerity of feeling and are apt to be ridiculous. Macaulay, after noticing Johnson's 'big words wasted on little things', quotes Goldsmith's witty and just remark, 'If you were to write a fable about little fishes, doctor, you would make the little fishes talk like whales.'

As examples of this fault, combined with that of verbosity, 'the constant practice of padding out a sentence with useless epithets', a specimen of journalese quoted by Lowell may be given. 'A bystander advised . . .' is expanded into

One of those omnipresent characters who, as if in pursuance of some previous arrangement, are certain to be encountered in the vicinity when an accident occurs ventured the suggestion.

That eloquence does not depend upon elevated diction is shown forcibly enough by the simple dignity of language in the great speeches of Lincoln and John Bright. The highest eloquence need be no more than the sincere and unadorned expression of exalted feeling and thought.

With regard to the speeches of Bright, some words from an article in *The Manchester Guardian* (Nov. 16, 1911) may be quoted: 'Rich as they often were in striking imagery, they were never the product of studied rhetoric, but drew their force, dignity and elevation from the profound convictions they expressed and the righteousness of the causes which they pleaded.'

The angel of death has been abroad throughout the land ; you may almost hear the beating of his wings. There is no one, as when the first-born was slain of old, to sprinkle with blood the lintel and the two side-posts of our doors that he may spare and pass on ; he takes his victims from the castle of the noble, the mansion of the wealthy, and the cottage of the poor and the lowly, and it is on behalf of these classes that I make my solemn appeal.

Addison unfortunately allowed himself to say that ' a poet should take particular care to guard himself against idiomatic ways of speaking.' This opinion, which was common in the eighteenth century, was corrected by a later critic, Blair. ' A sublime writer rests on the majesty of his sentiments, not on the pomp of his expressions. The main secret of being sublime is to say great things in few, and in plain, words ; for every superfluous decoration degrades a sublime idea.'

§ 71. Similarly, in cases where either might be used, **concrete terms are usually more vivid and effective than abstract terms.** A concrete expression calls up its idea more quickly than an abstract expression does. The same holds good of **specific and general terms.**

2. Concrete and specific terms

Nothing can contribute more to enliven the expression, than that all the words employed be as particular and determinate in their signification as will suit with the nature and the scope of the discourse. The more general the terms are, the picture is the fainter; the more special they are, it is the brighter: . . . 'Consider the lilies how they grow: they toil not, they spin not; and yet, I say unto you that Solomon in all his glory was not arrayed like one of these!' This is changed by the substitution of more general terms into, 'Consider the flowers, how they gradually increase in their size, they do no manner of work, and yet I declare to you that no king whatever, in his most splendid habit, is dressed up like them.' How spiritless is this same sentiment rendered by these small variations?—*Philos. of Rhet.* 286-7.

CAMPBELL

In description the introduction of particular details gives vividness and reality to the scene described; the outlines of the picture are clear cut instead of vague, it is made individual, and the reader can the more readily imagine it as it actually was. Lowell said of Carlyle, 'No other writer compares with him for vividness.' Carlyle's great powers of description are due largely to his intense realism. 'Everything of a nature to strike vividly on the senses has been seized by him, and he has handed down the image to his readers.' (MAZZINI.)

In exposition and argument there will be more use for abstract and generic terms. But even here the clearness and effectiveness will be increased if a general statement is illustrated by concrete and particular instances. 'It is possible,' says Bain, 'to express a general truth in terms that shall be themselves highly concrete.'

In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulation of their penal codes will be severe.

According as men delight in battles, bull-fights, and combats of gladiators, so will they punish by hanging, burning and crucifying.

The latter version, in which specific ideas are called up, is certainly the more forcible.

Abstract nouns should be replaced by expressions containing verbs and adjectives. 'The following sentence is constructed upon the use of abstract nouns: "The *understanding* of this *truth* will preclude that great source of human *misery*, groundless *expectations*." To convert these nouns into verbs and adjectives, the sentence would have to be changed thus: "If we clearly *understand* that this is *true*, we shall be saved from what often makes us *miserable*, namely, *expecting* what is groundless." This form is more easy to realize than the string of abstract nouns.' (Bain.)

Some examples given in *The King's English* are:

No year passes now without evidence of the truth of the statement that the work of government . . . (Every year shows again how true it is that . . .)

There seems to have been an absence of attempt at conciliation between rival sects. (The sects seem never to have tried mutual conciliation.)

The superior vividness of the particular image is utilized by writers who use a figurative style. Figures of speech, however, specially in poetry, recommend themselves also by the beauty of the images that they call up. See Macaulay's famous paragraph on Milton's use of proper names. (Quoted in § 88, note.)

3. Fresh-
ness of
phrase

§ 72. So long as there is no straining after effect, **freshness** in phraseology is a source of vigour. This freshness depends mainly upon original observation

and vivid perception of the object. To put the case negatively, the writer must avoid hackneyed phrases, combinations of words that have become staled by common use: such are, 'qualities of head and heart', 'wends his way', 'gracious orb of day', 'rosebud lips', 'it stands to reason', 'the cradle of the deep', 'ship of state', 'the briny ocean'. Such dead conventionalism is illustrated in the so-called poetic diction affected by the eighteenth-century poets.

§ 73. When there is little difference between two words in point of clearness or vigour, the choice may be decided by **the sound of the word**. For § 144 I originally wrote 'this is usually a necessary preliminary,' but on account of the 'jingling sound of like endings' altered it to 'this is usually essential as a preliminary.' The repetition at close intervals of inflexional syllables with similar sounds should be avoided.

There have been no periodical general physical catastrophes.
I awaited a belated train.

In this house of poverty and dignity, of past grandeur and present simplicity, the brothers lived together in unity . . . unquestionably largely true.
. . . entirely mechanically propelled.—*The King's English*.

The repetition of the same preposition, particularly *of*, should be avoided.

The observation of the facts of the geological succession of the forms of life.

Devoid of any accurate knowledge of the mode of development of many groups of plants and animals.

Alliteration and assonance should be regarded as very doubtful embellishments of prose.

In the art of writing, as in every other art, progress is impossible without constant practice. Another essential is copious and observant reading of the best

prose writers. The student must acquire a stock of words; the larger the stock the more easily will he be able to select the words or the phrases that his thought requires. He must observe not only what words are used, but also *how* they are used. Then if the student makes sure that the ideas are clear, and expresses them naturally and sincerely, the style may be left to take care of itself.

Amyot's advice, though old, is still valuable. 'Take heed and find the words that are fittest to signify the thing of which you mean to speak, choose words which seem the pleasantest, which sound the best in our ears, which are customary in the mouths of good talkers, which are honest natives and no foreigners.'

CHAPTER IX

STYLISTIC DEVICES; FIGURES OF SPEECH

§ 74. THE first essentials of a sound prose style are logical structure, and clearness, accuracy, and purity in the use of words. When these qualities are attained attention may be given to the production of striking effect, to the artifices for achieving a forcible, vivacious, and ornamental style. Some of these will now be noticed.

Artifices
for secur-
ing force
and
beauty of
expres-
sion

Matthew Arnold wishes to represent Sohrab as nimble, swift, and bold. But he does not make a bald, colourless statement in these very words; he can convey the idea more vividly if he compares Sohrab with some animal which possesses in pre-eminent degree the qualities of agility or of courage.

He is as swift as the stag, as bold as the lion.

This brings before the mind's eye a picture instead of a mere abstract idea, and makes a more powerful appeal to the imagination. Still more forcible and effective will the picture become if instead of the images being held apart, as

He has a foot as fleet as the stag's foot, a heart as bold as the lion's.

the two images in each case are blended and identified,

He has the wild stag's foot, the lion's heart.

This is figurative language. When the epithets are applied in truth and sincerity no obscurity is produced—every one knows that the metaphor above means 'He has a foot like that of the wild stag in its

most salient characteristic, viz. its speed, &c.'—but on the other hand the imagination is stimulated so that the effect of the whole expression is enhanced.

Later in the same poem Sohrab does not make a mere declaration that he had but a limited time to live, but a striking image of the sand flowing through the hour-glass presents itself to the mind; we have a definite picture given, and Sohrab says: 'for numbered are my sands of life.'

Again, Milton, in place of the bald statement that one of the pursuits of his contemplative man (*Il Penseroso*) is the reading of tragic drama, conceives of tragedy as a stately living presence who brings before our eyes the mighty personages of antique legend.

Sometime let gorgeous Tragedy
In sceptred pall come sweeping by.¹

Night, too, is imagined as a person whose rugged brow is smoothed by the nightingale's song.

The instinctive recognition of the superior effectiveness and vivacity of these forms of expression is to be found in the most primitive literature. In the Old English poems the body is called the 'bone-house'; the ocean, 'the whale road'; a ship is a 'wave-steed', 'a floater with foamy neck'; the sea when frozen over is given the epithet 'icy-plumed.'

In all these examples, from the simplest to the most complex, from the *kenning* to such a triumphant metaphor as

Those green-robed senators of mighty woods,
Tall oaks, KEATS

¹ Tragedy is represented as wearing the cloak of the tragic actor, and bearing the sceptre which symbolizes the royalty of those whom he impersonates—Oedipus of Thebes, Agamemnon, the descendant of Pelops.

the image is transfigured: the idea is not presented in its mere abstraction, but is given a body by the imagination; the thing is reproduced not in its bareness, but clothed with associations.

§ 75. Chief amongst these stylistic devices which enhance the vivacity and effectiveness of language are the so-called **Figures of Speech**. Figures of Speech have usually been regarded as departures from the common and normal usage in speech.¹ In many of them undoubtedly words are used in other than their literal meanings, or in an order different from that of everyday language; but this is not the root of the matter. A more essential characteristic is that they are forms of speech which depend, in origin at least, on **a more vivid and imaginative realization of the thing or idea**, of its similarity or its contrast with some other. For practical purposes, however, a Figure of Speech may be defined as **a form of expression which deviates from plain and straightforward statement, and for literary effect, says more or less than the bare necessities of communication demand**.

§ 76. Figures may be divided into two classes according as they are deviations
Classification of figures
 (a) from the common use of words and phrases,
 (b) from the normal arrangement of sentences (Rhetorical Figures, strictly so called).

The former, 'extraordinary applications of individual words in contrast to irregular constructions of sentence,' were by old rhetoricians, e.g. Quintilian, called '**Tropes**' (words turned or twisted from their usual meaning). They are of two kinds:

¹ 'Words or phrases are used in a sense different from that generally assigned to them.' NICHOL

(i) Those in which the object of thought is transfigured in imagination, or stated in terms of something else; one image is blended with or stands for another that is (a) similar in some respect, or (b) associated in time, place or thought. Metaphor, Personification, Vision, &c., on the one hand; on the other, Metonymy, Synecdoche.

The object of these, as Nichol somewhat inaccurately says of Figures in general, is 'to make one idea throw light upon another, by bringing into view some previously hidden quality of the things of which we are speaking.'

(ii) Those which involve, not some change in the form or essential features of the object, but some indirectness of assertion. The statement is deliberately modified so as to be fallacious or misleading if taken literally; but there is neither intention nor expectation that the words as they stand will be believed. In these figures, which depend chiefly on contrast, the modification may be understatement or overstatement, or a reversal of the real meaning, e. g. Litotes, Euphemism, Hyperbole, Irony; or a contradiction in terms, e.g. Oxymoron.

These are called by Professor Gayley 'Figures of Logical Artifice.'

A. Tropes.

i. Statement of one object in terms of another.

(a) Dependent on comparison.

Simile

§ 77. A Simile is a comparison fully expressed in words; the formal and explicit statement of likeness or similar relationship observed in different

objects and actions.¹ The resemblance may be (a) the possession of one or more qualities in common; or (b) it may mean analogy, similarity of relationship with some other object or occurrence.

- (a) Red as a rose is she . . .
And ice, mast high, came floating by
As green as emerald.
- (b) As if it had been a Christian soul
We hailed it in God's name. COLERIDGE
- (c) Come let's away to prison!
We two alone will sing like birds i' the cage.
SHAKESPEARE

The Simile must be a statement of similarity amid difference; the things compared, while showing a more or less striking likeness in the particular quality or aspect at which the writer looks, should be unlike in other respects, and should fall under different categories. A comparison between different species of the same genus, e.g. a cat and a tiger, is valueless for rhetorical purposes; but the stealthy movements of a burglar might well be compared with those of a cat, or the spring of an assassin with that of a tiger. The comparison must not be absurdly obvious.

On the other hand, there is danger in the likeness being very remote or far-fetched, and so of the simile making the subject less, instead of more, intelligible and vivid; as, for example,

As men in hell are from diseases free,
So from all other ills am I. COWLEY

¹ If figurative speech consists in the use of words 'in a sense different from that generally assigned to them', the Simile is not a figure; but it is usually found convenient to treat of it along with figures. Similes are chiefly confined to poetry, oratory, and deliberately florid prose; in ordinary prose they are used for strictly explanatory purposes.

Function
of the
simile

§ 78. The appropriate use of the simile is to enliven the subject while at the same time making it clearer or bringing its relations more strikingly before the imagination. 'A simile, to be perfect,' said Johnson in his *Life of Pope*, 'must both illustrate and ennoble the subject; must show it to the understanding in a clearer view, and display it to the fancy with greater dignity; but either of these qualities may be sufficient to recommend it.'¹

In some similes the decorative motive obviously outweighs the illustrative, e.g. Milton's description of Satan who

Prone on the flood, extended long and large,
Lay floating many a rood, in bulk as huge
As . . . that sea-beast
Leviathan, which God of all his works
Created hugest that swim the ocean-stream.
Him, haply slumbering on the Norway foam,
The pilot of some small night-foundered skiff,
Deeming some island, oft, as seamen tell,
With fixed anchor in his scaly rind,
Moors by his side under the lee, while night
Invests the sea and wished morn delays.
So stretched out huge in length the Arch-Fiend lay,
Chained on the burning lake;

There may be distinguished, then, two types of simile:

(i) The simple and undeveloped simile, whose function is to illustrate in the strict sense, to make a scene clear and vivid by comparison with some other scene which is likely to be more familiar:

Through the black Tartar tents he pass'd, which stood
Clustering like beehives on the low flat strand
Of Oxus.

or in longer form:

And as afield the reapers cut a swathe
Down through the middle of a rich man's corn,
And on each side are squares of standing corn,
And in the midst a stubble, short and bare—

¹ If a simile is meant, as it usually is, to elevate the subject, comparison must not be made with anything vulgar or commonplace. Shelley frequently, with great effect, reverses the usual process, and illustrates the more familiar by the less familiar, as when he compares the skylark to 'an unbodied joy whose race is just begun', or to 'a poet hidden in the light of thought'.

So on each side are squares of men, with spears
Bristling, and in the midst, the open sand.

M. ARNOLD

These are addressed mainly to the understanding; and the art is shown principally in the choice of the object or scene with which comparison is made.

(ii) The elaborated or expanded simile. Here the virtue lies not so much in the aptness of the comparison as in the beauty of the picture as a picture. Irrelevant details are introduced, and the image is developed beyond the point strictly necessary for the comparison, so as to heighten the literary effect.

'The simile once conceived', says Mr. G. C. Macaulay, 'acquires for the poet an independent interest of its own, apart from its use for illustration.' One of the clearest examples of this is in Matthew Arnold's *Sohrab and Rustum*, where the picture in lines 6-8 is quite independent of the comparison, and serves only to fill the imagination:

Then with weak hasty fingers, Sohrab loos'd
His belt, and near the shoulder bared his arm,
And show'd a sign in faint vermilion points
Prick'd: as a cunning workman, in Pekin,
Pricks with vermilion some clear porcelain vase,
An emperor's gift—at early morn he paints,
And all day long, and, when night comes, the lamp
Lights up his studious forehead and thin hands:—
So delicately prick'd the sign appear'd
On Sohrab's arm, the sign of Rustum's seal.

This kind of simile, as Johnson noted, is chiefly to be found in epic poetry. 'In heroicks, that may be admitted which ennobles, though it does not illustrate.'

With regard, however, to this introduction of seemingly irrelevant detail Jebb pointed out that it really contributed to the vividness of the comparison, for 'if A is to be made clearer by means of B, B itself must be clearly seen'; and therefore Homer described B with considerable detail.

§ 78. Metaphor. When, by virtue of some obvious Metaphor likeness or analogy between two different things, a name or an attribute properly and literally applicable to one is transferred to the other, to which it is not strictly applicable, the figure is called a Metaphor.

The audience was carried away by the *fierce stream of his eloquence*.

The similarity is only **implied**, not, as in the simile, explicitly stated; we identify two things and **speak of**

one as if it actually were the other. Thus we speak of a man having an iron constitution, of the journey of life, of the river of time, of a ship ploughing the waves. Time is like a river in one important respect, and so time is called a river; a man's constitution is like a thing made of iron in that it is strong, and therefore it is said to be made of iron; since a ship moves through the water as a plough cuts through the earth, we say that it ploughs the waves. (A simile says that A is *like* B; a metaphor says that A *is* B.)

A metaphor then is practically a contracted or compressed simile. When we speak of the State in nautical terms, 'The ship of State weathered the storm and was steered safely to harbour', the metaphor can be expanded into a simile, 'As a ship is steered safely to harbour through a storm, just so the State passed safely through its troubles, and peace was restored'. In thus transmuting the metaphor, however, the expression is made much less forcible.

Other examples are :

After life's fitful fever he sleeps well.
To husband out life's taper at the close.

A large number of phrases which are strictly metaphorical have been absorbed into ordinary speech, e.g. *a torrent of words, sweet tones, a fiery speech, an unbridled tongue, a hard heart, lofty aspirations.*

Mixed
metaphor

§ 80. When a metaphor is expanded and continued in a series of syntactically dependent phrases care must be taken that the elements are congruous; the epithets must all be drawn from the same image.

Bushy, Bagot, and their accomplices,
The caterpillars of the commonwealth,
Which I have sworn to weed and pluck away.

SHAK., *Rich. II*

Caterpillars are not weeded out. Two different images are here confused—the caterpillar eating into the heart of a plant, and the weeds growing in a garden. The result is a **Mixed Metaphor**. The confusion will be made evident if the metaphor is expanded into a simile, ‘I have sworn to remove the men who are corrupting the State, just as a gardener would weed out the caterpillars that eat into the heart of a cabbage.’

Johnson quotes two lines from Addison :

I bridle in my struggling Muse with pain,
That longs to launch into a nobler strain.

and comments thus : ‘Why must she be *bridled*? because she *longs to launch*; an act which was never hindered by a *bridle*; and whither will she *launch*? into a *nobler strain*. She is in the first line a *horse*, in the second a *boat*; and the care of the poet is to keep his *horse* or his *boat* from *singing*.’

Other examples are :

A thrill of joy passed all round like an electric current
which still echoes in every loyal heart.

He put down his foot with a firm hand.

I smell a rat; I see him floating in the air; but mark me,
sir, I will nip him in the bud.

Gentlemen, the apple of discord has been thrown into our
midst; and if it be not nipped in the bud, it will burst into a
conflagration which will deluge the world.

The muddy pool of politics was the rock on which I split.¹

No exception could be taken on technical grounds to a succession of different metaphors so long as they are held apart.

He resolved to endure no longer the buffets of the waves
of fate but to take arms against the host of troubles.

¹ The last two examples are taken from a book of *Bulls and Blunders*, published by Messrs. Gay and Bird.

But in the previous examples the pronoun in the second metaphor referred back to an antecedent in the first.

Personifi-
cation

§ 81. Several figures are really special forms or extensions of the metaphor. **Personification is the imaginative attribution of personality to something.** It is a species of metaphor where some inanimate thing or abstract quality is represented as a person, or as having the characteristics or nature of a person. Here the impersonal is expressed in terms of the personal; whereas the metaphor usually speaks of human phenomena in terms of inanimate nature.

That stifed hum of mid-night, when Traffic has laid¹ down to rest; and the chariot-wheels of Vanity, still rolling here and there, and bearing her to Halls roofed in and lighted to the due pitch for her; and only Vice or Misery to prowl or to moan like night-birds are abroad: that hum, I say, like the stertorous, unquiet slumber of sick Life, is heard in Heaven.

Malignant Fate sat by and smiled.

Fair Science frowned not on his humble birth and Melancholy marked him for her own.

Prosopopoeia, if it is to be distinguished at all from the preceding, is the representation of some abstract quality or abstract thing as speaking like a person. Whately gives as example:

The voice of thy brother's blood crieth unto me from the ground (*Gen* : iv. 10).

and also notes that in Demosthenes Greece is represented as addressing the Athenians.

Prosopopoeia is thus only a partial personification; the inanimate object is endowed with only one of the powers of a human being, viz. the power of speech.

§ 82. A special form of Personification may be mentioned here, **the attribution of feeling to external nature**, which Ruskin called the **Pathetic Fallacy**; **the description of inanimate natural objects in terms of human emotion, so that they are represented as seeming to the imagination of the poet to sympathize with the moods of mankind**

¹ This should of course be 'lain'.

The broad sun above laughed a pitiless laugh,
Where wild Altama murmurs to their woe.

According to Ruskin the pathetic fallacy results from failure to perceive 'the difference between the ordinary, proper, and true appearance of things to us; and the extraordinary, or false appearance, when we are under the influence of emotion, or contemplative fancy; false appearance . . . as being entirely unconnected with any real power or character in the object, and only imputed to it by us'. He instances lines from Kingsley's *Alton Locke*,

They rowed her in across the rolling foam—
The cruel, crawling foam,

and observes, 'The foam is not cruel, neither does it crawl. The state of mind which attributes to it these characters of a living creature, is one in which the reason is unhinged by grief. All violent feelings have the same effect. They produce in us a falseness in all our impressions of external things, which I would generally characterize as the "pathetic fallacy".'

This, however, if the result, of true feeling as distinguished from wilful fancy is not a culpable distortion of the picture: it represents the poet's imaginative vision, which is coloured by his emotional mood as the colours of a landscape seem to change when seen through differently coloured glasses, and has a subjective, if not an objective, truth. 'Poetry does not tell pretty lies for the sake of amusement,' said the Hon. Roden Noel, 'but penetrates to the heart of things. . . No doubt there is a false way of looking at things as well as a true. The nimble fancy may suggest mere points of superficial resemblance, hardly vital or essential to the objects . . . but to endow them with animation and soul is not necessarily to falsify, may rather be to see more to the very root of them. I don't pretend that the poet speaks with precise accuracy in his metaphors and similes, but he suggests an inner truth of things, to which the unimaginative are simply blind.'

§ 83. **Apostrophe.** When a thing or quality is not only regarded as a person, but directly addressed as such, it is said to be apostrophized. Apostrophe

Hail, Holy Light, offspring of Heaven first born!

MILTON

Frailty, thy name is woman.

SHAKESPEARE

Apostrophe of this kind is obviously a special case of Personification. But its literal meaning—'a turning away'—suggests its origin, according to Quintilian, in

a custom of Roman barristers when pleading of turning away abruptly from the jury or president to address directly and by name some other person present in court. Such a form of address would easily be applied to cases where the person was only imagined to be present.

Milton ! thou should'st be living at this hour :

WORDSWORTH

This oratorical device secures effect by means of surprise or contrast. A comprehensive definition would be : **an exclamatory address directed to some person, or to some quality or thing regarded as an intelligent being, as if present, whether actually so or only imagined present for rhetorical effect.**

It is frequently introduced after a sudden breaking off of the speech or discourse.

Lords and Commons of England, consider what nation it is whereof ye are, and whereof ye are the governors.

MILTON

Roll on, thou deep and dark blue Ocean—roll !

BYRON

Vision

§ 84. In **Vision**, as in some kinds of Apostrophe, something is imagined to be present to one's sight which in actual fact is not present.

Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks. Methinks I see her as an eagle mewing her mighty youth, and kindling her undazzled eyes at the full midday beam.

MILTON

But lo ! the dome—the vast and wondrous dome,
To which Diana's marvel was a cell—
Christ's mighty shrine above his martyr's tomb !

BYRON

Lo ! in that house of misery
A Lady with a lamp I see . . .

LONGFELLOW

Analogous to these are such lines as :

Hark ! his hands the lyre explore ! GRAY

Hark ! forth from the abyss a voice proceeds,
A long low distant murmur of dread sound. BYRON

Vivid and rapid narratives in the Historic Present tense often afford examples of Vision.

§ 85. **Allegory**—a form of speech in which some symbolic meaning is implied but not explicitly stated. If we regard personification as a form of metaphor, allegory may be called an expanded and elaborated personification, or continuous metaphor.

To oppose the devastations of Famine who scattered the ground everywhere with carcasses, Labour came down upon earth. Labour was the son of Necessity, the nurseling of Hope, and the pupil of Art ; he had the strength of his mother, the spirit of his nurse, and the dexterity of his governess.

JOHNSON

There were two very powerful tyrants engaged in a perpetual war against each other. The name of the first was Luxury, and of the second Avarice. The aim of each of them was no less than an universal monarchy over the hearts of mankind. Luxury had many generals under him, who did him great service, as pleasure, mirth, pomp, and fashion. Avarice was likewise very strong in his officers, being faithfully served by hunger, industry, care, and watchfulness. He had likewise a privy-counsellor, who was always at his elbow and whispering something or other in his ear : the name of this privy-counsellor was Poverty. As Avarice conducted himself by the counsels of Poverty, his antagonist was entirely guided by the dictates and advice of Plenty, who was his first counsellor and minister of state.

ADDISON

The following is a typical extract from *The Pilgrim's Progress* :

Then I saw in my dream that the Interpreter took Christian by the hand and led him into a place where was a fire burning against a wall, and one standing by it always casting much water upon it to quench it ; yet did the fire burn higher and hotter.

Then said Christian, ' What means this ? '

The Interpreter answered, ' This fire is the work of grace that is wrought in the heart. He that casts water upon it to extinguish and put it out is the devil ; but in that thou seest the fire, notwithstanding, burn higher and hotter, thou shalt also see the reason of that. So he had him about to the backside of the

wall where he saw a man with a vessel of oil in his hand, of the which he did also continually cast (but secretly) into the fire'

Then said Christian, 'What means this?'

The Interpreter answered, 'This is Christ, who continually, with the oil of his grace, maintains the work already begun in the heart; by the means of which, notwithstanding what the devil can do, the souls of his people prove gracious still. And in that thou sawest that the man stood behind the wall to maintain the fire; this is to teach thee that it is hard for the tempted to see how this work of grace is maintained in the soul.'

(This may also be taken as an example of a parable.)

The term is also used to designate a definite literary form: a narrative, usually fictitious, where the agents are moral qualities or other abstractions personified, and where the events have therefore a moral or spiritual significance, e.g., Spenser's *Faerie Queene* and Bunyan's *Pilgrim's Progress*. In the latter—giving the story of a Christian's dangerous journey 'from this world to that which is to come'—there are such persons as Faithful, Hopeful, Obstinate, Pliable, Giant Despair, Worldly Wiseman, Good-will, and such places as the Valley of Humiliation.

Of the same nature as allegory, as being expressions of one order of things in terms of another which is conceived to be analogous, are:

The **Parable**—a short narrative of events of common occurrence, in which a spiritual or moral truth is set forth. (See above.)

The **Fable**—in the general sense merely a fictitious narrative, but used with a specialized meaning as a short story, in which animals are invested with human intelligence, and which has some sort of didactic aim. See example in § 16.

An **Apologue** also is a story with a moral significance, especially a story where animals or natural objects are endowed with the thinking and speaking capabilities of human beings.

§ 86. **Prolepsis** (anticipation). The figure in which Prolepsis a descriptive term is used before it is strictly applicable; some event which has still to occur is represented as having already occurred.

So these two brothers with their *murdered* man
Rode past fair Florence.

KEATS

(i.e., with the man whom they were going to murder; he is vividly imagined as being already murdered.)

Ere humane statute purged the *gentle* weal.

(i.e., cleansed the state and made it gentle.)

Flowers fresh in hue, and many in their class
Implore the *pausing* step.

BYRON

(i.e., implore that the footstep may be checked.)

(b) **Dependent on association or contiguity.**

§ 87. **Metonymy** is the figure in which one thing is spoken of by the name of some other thing that is closely and regularly associated with it. By the 'press,' for instance, we mean the staff of a newspaper, or of newspapers in general. The connexion may be that of

(a) **Effect and cause :**

Your *blood* be upon your own head ! (death)
She was a joy to her parents. (cause of joy)

(b) **Symbol and symbolized :**

The Bar, the Bench, (barristers and judges)
The Crown.

(c) **Instrument and agent :**

The pen is mightier than *the sword*.
The press.

(d) **Containing vessel and its contents ;**

He drank the poisoned *cup*.
The whole village turned out.

Synecdoche is the name given to a figure hardly to be distinguished from Metonymy; in it the two images are much more directly and intimately associated; the

Synec-
doche

relation is practically one of identity or coincidence, not, as in Metonymy, a connexion in thought between two different things. It is in general a figure in which **a more comprehensive term is used instead of a less comprehensive one, or vice-versa.**

(a) The part is put for the whole :

Give us our daily *bread*. (food)
All *hands* on deck. (men)
Four-and-twenty *souls*. (beings)
A boy of some thirteen *summers*. (years)

(b) A thing may be represented by its material:

A large *canvas*. (painting)
The foeman's angry *steel*. (sword)

(c) Abstract for concrete :

That venison free and Bordeaux wine
Might serve the *archery* to dine. (archers)
The insolence of *office*, and the spurns
That patient *merit* of the unworthy takes.
 (officials, and those who are worthy)
With wild yells, *Sansculottism* clutches him in its hundred
hands. (The revolutionary rabble)

In either case the associated word should be substituted only when the image which it represents is relevant and significant. 'Thus we may speak of seeing a fleet of *ten sail* at sea, but not of so many "sails" in the dock, or of "sails" ploughing the main' (Nichol). We should not say, 'The Crown will reach Bombay on Dec. 7', although it is legitimate to say 'The Bill has not yet received the assent of the Crown'; in the latter instance the King is regarded as an integral part of the English constitution, and therefore the metonymy is appropriate.

Antono-
masia.

§ 88. Similar in principle is the figure of **Antonomasia** (Gr. *ἀντονομάζειν*, to name instead ; not *Autonomasia*, derived from *αὐτός*, self + *ὀνομασία*, naming).

(a) The most common form is the **substitution of the proper name of a distinguished individual for the general class of which he is the type. A proper noun is used for a common noun or mass-noun.**

A Daniel come to judgement. (a wise man)
A modern Samson.
The Demosthenes of his age. (a notable orator)
Some village Hampden . . .
Some mute, inglorious Milton here may rest,
Some Cromwell guiltless of his country's blood.

So Milton, instead of saying 'Were it not better to avoid the cares of a serious life, and spend the time pleasantly in such frivolous ways as dalliance with some fair shepherdess?', gives the names of two shepherdesses, well known to readers of classical pastorals, who stand as types of their kind :

Were it not better done . . .
To sport with Amaryllis in the shade
Or with the tangles of Neaera's hair ? ¹

(b) Substitution for the person's proper name of a distinctive epithet or special title attached to an office ; an epithet which might be applied to several men, but is actually confined to one in particular.

*His Excellency, The Iron Duke, The King-maker,
The Conqueror.*

¹ On the associative value of proper names, see Macaulay, *Essay on Milton*, § 24, where, commenting on the 'poetical use of names' in Milton (e.g. *Par. Lost*, i. 576-87; *Par. Regained*, i. 300-1), he says, 'They are not always more appropriate or more melodious than other names. But they are charmed names. Every one of them is the first link in a long chain of associated ideas. Like the dwelling-place of our infancy revisited in manhood, like the song of our country heard in a strange land, they produce upon us an effect wholly independent of their intrinsic value. One transports us back to a remote period of history. Another places us among the novel scenes and manners of a distant region. A third evokes all the dear classical recollections of childhood, the schoolroom, the dog-eared Virgil, the holiday, and the prize. Another brings before us the splendid phantoms of chivalrous romance, the trophied lists, the embroidered housings, the quaint devices, the haunted forests, the enchanted gardens, the achievements of enamoured knights, and the smiles of rescued princesses.'

In Shakespeare the name of a country frequently stands for the king of that country : e.g. 'buried Denmark', 'the ambitious Norway', in *Hamlet*.

Trans-
ferred
epithet

§ 89. **Hypallage** or **Transferred Epithet** is a change in the order of words by which a **descriptive term is transferred from the substantive to which it is properly applicable to another closely connected with it.**

In all the silent manliness of grief.

(manliness of silent grief)

In all the glaring impotence of dress.

(it is the dress that is glaring)

GOLDSMITH

ii. **Modified assertion. Figures of Logical Artifice.**

Hyper-
bole

§ 90. **Hyperbole** is deliberate overstatement, an exaggeration or extravagance in expression intended to produce a more powerful impression on the mind than would be achieved by a plain and literal statement of the fact. This extravagance is often the result of strong emotion.

Methought his eyes

Were two full moons ; he had a thousand noses,
Horns whelk'd and waved like the enridged sea.

In faith I do not love thee with mine eyes,

For they in thee a thousand errors note.

Every tongue says beauty should look so.

SHAKESPEARE

Goneril's profession of her love for Lear is full of hyperbole :

Sir, I love you more than words can wield the matter ;
Dearer than eyesight, space, and liberty ;
Beyond what can be valued, rich or rare ;
No less than life, with grace, health, beauty, honour ;
A love that makes breath poor, and speech unable ;
Beyond all manner of so much I love you.

§ 91. **Litotes** is deliberate understatement; **an affirmative statement is made by a negative of the contrary.**

He was no fool.

Not unknown to fame.

He had been wrested by no common deliverer from the grasp of no common foe.

MACAULAY

§ 92. **Irony**, a form of speech which, for sarcastic purposes, is **intended to be construed as meaning the opposite of its literal and superficial signification**, as where apparent praise is used to convey ridicule or depreciation. There is a contrast between the apparent and the intended meaning.

With his usual punctuality he came after the train had gone.

He had also the comfortable reflection that, by the violent quarrel with Lord Dalgarno, he must now forfeit the friendship and good offices of that nobleman's father and sister.

SCOTT (quoted in *The King's English*).

Nothing could be so fine, so smart, so brilliant, so well ordered as the two armies. The trumpets, the fifes, the haut-boys, the drums, the cannon, formed a harmony such as is not to be met with out of hell.

VOLTAIRE (trans. Hamley).

Here, of course, *harmony* means *discord*, as in the previous example *comfortable* means *uncomfortable*.

A better example still is in Tennyson's *Princess*, where Ida says to the Prince :

You have done well and like a gentleman,

And like a prince ; we give you thanks for all.

And you look well too in your woman's clothes.

§ 93. **Innuendo** is a statement intended to carry **Innuendo** by implication a depreciatory signification; it is a hint or indirectly suggestive expression of a satiric nature. More is meant than is actually said.

He has been treated by four doctors, but he is still alive.

He frequently spoke for his party, and harmed it in other ways.

Byron describes Haidée's father, a pirate; humorously insinuating that prime ministers (who order taxation) and lawyers are also robbers, and therefore no more honest than pirates.

Let not his mode of raising cash seem strange,
 Although he fleeced the flags of every nation,
 For into a prime minister but change
 His title, and 'tis nothing but taxation ;
 But he, more modest, took an humbler range
 Of life ; and in an honester vocation
 Pursued o'er the high seas his watery journey
 And merely practised as a sea-attorney.

Sarcasm is not a figure of speech, though it often takes the form of irony or innuendo. These may be regarded as specific examples of sarcasm; sarcasm being a more general term for speech of a 'biting' or sneering nature. A sarcastic remark is intended to hurt someone's feelings; it contains a taunt or implies something uncomplimentary, as in the retort 'We have never heard that they did anything else' to the assertion, in defence of a certain nobleman, that 'His ancestors came over with the Conqueror.'

In sarcasm there is not necessarily any contrast between the apparent and the intended meaning, as there is in irony; but a statement is made in such a way as to imply derision, scorn, or contempt.

He did his party all the harm in his power—he spoke for it.
 God did not make man and leave it to Aristotle to make him rational.

LOCKE

In this department there are eleven lecturers, who are paid thousands a year, teaching three students. We hope that the students will learn something.

Euphe-
 mism

§ 94. **Euphemism** consists in the use of an indirect form of speech instead of a bald, abrupt

statement of an unpleasant truth; the substitution of a less distasteful word or phrase for the harsher or more disagreeable one which would convey the required meaning literally and directly.¹ A man who has died is said to have 'breathed his last', to have 'passed to his unknown home'; 'his spirit has quitted its earthly habitation.'

When Henry of Transtamare had relieved his brother, King Pedro, of the troublesome burden of the crown, and likewise of that still more troublesome burden which is called life. . . .

HEINE

He was relieved of his purse by one of the light-fingered gentry of the road.

§ 95. **Oxymoron.** The joining together in one phrase, for the sake of striking effect, of terms which in their literal meaning are contradictory, so that the result, though superficially absurd, really expresses a subtle distinction. Oxy-
moron

Frederic Barbarossa, whose high ambition to revive the glories of the Holy Roman Empire led only to disaster, was called by Freeman a 'magnificent failure,' because he aimed high, but was not actually successful. Satan, the commander of the fallen angels, was 'By merit raised to that *bad eminence*.'

Thus *idly busy* rolls their world away (busy about trifles).

GOLDSMITH

A little *noiseless noise* among the leaves,
Born of the very sigh that silence heaves.

KEATS

When the apparent contradiction is in the predication rather than in the application of attributes the figure is that of Paradox.

Tennyson, speaking of Lancelot, who could not be true to Guinevere without being false to the King, says,

¹ Euphemisms may often be charged with the faults of circumlocution and pomposity.

His honour rooted in dishonour stood,
And *faith unfaithful* kept him *falsely true*.

The second line gives us two instances of oxymoron, but the first line is an example of paradox. Oxymoron may be present within the limits of a phrase, whereas paradox requires a sentence.

Paradox A **Paradox** is an assertion which taken superficially, seems to be absurd or self-contradictory, but which really contains an essential truth.

Every great movement comes to an end at the birth of its founder. WILDE

Every custom was once an eccentricity ; every idea was once an absurdity. HOLBROOK JACKSON

Morals are perpetually being transformed by successful crimes. NIETZSCHE

B. Rhetorical Figures dependent on arrangement of phrase or clause.

The remaining figures depend on some special arrangement of phrases or clauses.

Anti-thesis

§ 96. **Antithesis** is a figure where 'one idea is 'set against' another ; it gives vigorous expression to opposition or contrast in idea by bringing into close and symmetrical relation words or phrases that are obviously contrasted or opposed in meaning though belonging to the same general class. The contiguity of the opposed words or phrases throws into stronger relief the ideas they express, and brings out the contrast more clearly and forcibly than a more diffuse arrangement could do. (v. § 47.)

He prostrated himself in the dust before his Maker : but he set his foot on the neck of his king.

If they were unacquainted with the works of philosophers and poets, they were deeply read in the oracles of God. If their names

were not found in the registers of heralds, they were recorded in the book of life.

... the days of servitude without loyalty, and sensuality without love, of dwarfish talents and gigantic vices.

MACAULAY

Epigrams are frequently antithetical in form.¹

When a man says he has exhausted life, one knows that life has exhausted him.

Religion is the fashionable substitute for belief : septicism is the beginning of faith.

WILDE

§ 97. **Climax** is a figure in which **ideas** are Climax arranged in ascending order of importance, so that each is more striking and impressive than the previous one. (See also § 45. 3.)

Simple, erect, severe, austere, sublime.

BYRON

It was for him that the sun had been darkened, that the rocks had been rent, that the dead had risen, that all nature had shuddered at the sufferings of her expiring God.

MACAULAY

Anticlimax or Bathos is a descent from the more to the less impressive, from the elevated to the commonplace ; the effect being ludicrous, whether deliberately so or unintentionally.

Oh ! she was perfect past all parallel . . .

In virtues nothing earthly could surpass her,

Save thine ' incomparable oil,' Macassar !

BYRON

The hurricane tore up oaks by the roots, dismantled churches, laid villages waste, and overturned a haystack.—*Bulls and Blunders*.

The living fires come flashing from her eyes,
And screams of horror rend th' affrighted skies.

Not louder shrieks by dames to heav'n are cast

When husbands die, or lapdogs breathe their last.

POPE

¹ An Epigram is a terse, sententious saying, giving pointed expression to a striking thought.

Treason doth never prosper. What's the reason?

For if it prospers none dare call it treason.

HARRINGTON

' Truly religious people are resigned to everything, even to mediocre poetry.'

WILDE

Cf. § 61. iii.

§ 99. There are also certain artifices, not strictly Sound-effects
Figures, that depend on the qualities of sound to
increase the effectiveness of an expression.

Onomatopoeia in its simplest meaning is the formation of a word by imitation of the natural sound associated with the thing or action ; *buzz, rumble, bang, hiss*. In a wider sense it means the use of words whose sounds are naturally suggestive of their meaning ; 'the sound must seem an echo to the sense.'¹ Onomatopoeia

Dry clashed his harness in the icy caves
And barren chasms, and all to left and right
The bare black cliff clanged round him, as he based
His feet on juts of slippery crag that rang
Sharp-smitten with the dint of armed heels.

Passing of Arthur

The moan of doves in immemorial elms,
And murmuring of innumerable bees. *The Princess*

The league-long roller thundering on the reef,
The moving whisper of huge trees that branched
And blossomed in the zenith. *Enoch Arden*

I heard the water lapping on the crag,
And the long ripple washing in the reeds.

Passing of Arthur

For **Assonance** and **Alliteration** see Part II, § 27.

Other minor figures are :

Hendiadys in which two nouns joined by *and* are used instead of one of the nouns and an epithet formed from the other.

We pour wine from *goblets and gold* (i.e., 'from golden goblets').

with *joy*

And tidings fraught, to Hell he now returned (i.e., 'with joyful tidings').

Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows ;
But when loud surges lash the sounding shore,
The hoarse, rough verse should like the torrent roar :
When Ajax strives some rock's huge weight to throw
The line too labours, and the words move slow.

POPE, *Essay on Criticism*, 366-71

(Mr. H. W. Fowler points out that “‘ nice and warm ’”, “‘ try and do better ’” instead of “‘ nicely warm ’”, “‘ try to better ’” are true examples ‘ of hendiadys.)

Zeugma in which a verb or verbal adjective is constructed with two nouns, to only one of which it is strictly applicable.

See Pan with flocks, with fruits Pomona *crowned*,
(Here there is also chiasmus.)
To whose bright image nightly by the moon
Sidonian virgins *paid* their vows and songs.

With the other noun another verb must be understood, e.g., *surrounded*, *sang*. Pan cannot be *crowned* with flocks, and maidens do not *pay* songs.

Syllepsis is a figure in which a word (usually a verb or preposition) is constructed grammatically with two other words, commonly nouns—one abstract, one concrete—but must be understood in a different sense with each of them.

He was seen running away with great speed and another man’s umbrella.

Or lose her heart or necklace at a ball.

POPE

He went away in a taxi and a bad temper.

(Syllepsis must be distinguished from zeugma, in which another word must be understood to give complete sense.)

N.B. 1. Sometimes the same expression may be interpreted in two different ways. ‘A hare, whom hounds and horns pursue.’ *Horns* may be taken as ‘instrument for agent’ (‘huntsmen’) by metonymy; or there may be a zeugma, ‘whom hounds pursue and (huntsmen’s) horns (terrify).’

2. Two figures may be contained within the same expression.

Let not Ambition mock their useful toil. (Synecdoche and personification.)

Youth is hopeful; old age despondent. (Synecdoche and antithesis.)

Technical terms of still less importance are :

Anaphora (or Epanaphora)—the beginning of several successive clauses or lines of verse with the same words :

The voice of the Lord is powerful : the voice of the Lord is full of majesty : the voice of the Lord shaketh the wilderness.

And call her *Ida*, tho' I knew her not ;
And call her *sweet*, as if in irony ;
And call her *hard* and *cold*, which seemed a truth.

Paralipsis (or Paraleipsis)—a figure in which a speaker pretends to pass by something with little or no notice ; and thus succeeds in directing attention to it with some insinuation ; e.g., to say ' I will say nothing of this man's conduct in earlier days ' probably implies pointedly that it was bad.

Paronomasia is the same as a **Pun** or play upon words, one word or two words with the same sound being used humorously with different meanings :

So is the will of a living daughter curbed by the will of a dead father. (Wish and testament.)

They went and told the sexton, and
The sexton toll'd the bell.

Cf. ' They thought she was having a fit ; but it was only a feint ' (or faint).

Asyndeton is merely the omission of conjunctions ; e.g.

Simple, erect, severe, austere, sublime.
I have said it ; I repeat it ; I will swear to it.

Other technical terms are explained in §§ 45-48, 67-69.

CHAPTER X

PARAPHRASING AND PRÉCIS WRITING

A. PARAPHRASING

Nature
of para-
phrase

§ 100. A PARAPHRASE is the reproduction of the sense of a literary passage in a different form of words. The claim of a paraphrase is greater simplicity and clearness than the original, even though these advantages are bought by a loss in force and beauty of expression.

Most passages set for paraphrasing are in verse; for the diction of poetry often differs markedly from that of prose. Frequently, too, prose written in archaic style is to be turned into modern idiom. But paraphrase may also mean the giving of a simpler version of somewhat artificial and elaborate modern prose, as in the following example from Macaulay.

Ariosto tells a pretty story of a fairy, who, by some mysterious law of her nature, was condemned to appear at certain seasons in the form of a foul and poisonous snake. Those who injured her during the period of her disguise were for ever excluded from participation in the blessings which she bestowed. But to those who, in spite of her loathsome aspect, pitied and protected her, she afterwards revealed herself in the beautiful and celestial form which was natural to her, accompanied their steps, granted all their wishes, filled their houses with wealth, made them happy in love and victorious in war.

MACAULAY

Ariosto tells a pretty story of a fairy, who, for some unknown reason, had at certain times to appear as a foul and poisonous snake. If any persons harmed her while she was thus disguised, they never received any of the blessings that she gave. But there were some who pitied and protected her, although she looked so loathsome. To them she afterwards showed herself in her true form and nature; and wherever they went she gave them all that they wished, made them rich, happy in love, and victorious in war.

Rules

§ 101. The following rules may be given for practical guidance.

1. Grasp the full meaning of the passage, and keep clearly in mind the central idea. The original should be read over several times. An understanding of the general thought will often throw light on the sense of particular words and phrases and enable their full force to be brought out. Examine closely each epithet and ask why that was used in preference to another. State explicitly that which was only implied or suggested in the original.

A man severe he was and stern to view ;
I knew him well, and every truant knew ;
Well had the boding tremblers learned to trace
The day's disasters in his morning face.

GOLDSMITH (on the Village Schoolmaster).

All those who played truant had good reason to know him too—by bitter experience ; his pupils had learned well to prophesy from the look of his face in the morning whether there would be disasters for them that day, and trembled at the prospect.

2. There must be a general simplification of language.

(a) Words, phrases, and constructions that are archaic or peculiar to poetry should be converted into their modern prose equivalents. In general substitute common words for uncommon. For 'he could cipher' write 'he could work out sums in arithmetic'; for 'doth then show likest God's', 'then appears most like': for *sable*, *verdant*, *steed*, *tarry*, *spouse*, write *black*, *green*, *horse*, *stay*, *wife*. (Cf. § 67.)

(b) For the inverted order of words common in poetry and 'poetic prose', the standard order of prose should be substituted. 'Then must the Jew be merciful' should be 'Then the Jew must . . .'

(c) Substitute concrete expressions for abstract. Instead of 'were excluded from participation in' write

‘never received’; for ‘inspite of her loathsome aspect’, ‘although she seemed so loathsome.’ (Cf. § 71.)

(d) Figurative language should usually be changed into literal terms; especially when the figures are those of Metonymy, Synecdoche, Antonomasia, Hypallage, Prolepsis, or Oxymoron. (Cf. §§ 88–9, 95.)

Metaphors should be converted into similes, unless the metaphor has almost lost its figurative sense and passed into ordinary usage. (Cf. § 79.) For ‘He has the wild stag’s foot, the lion’s heart,’ write ‘He is as fleet of foot as the wild stag, as bold as the lion.’

(e) Expressions that are perfectly simple should be allowed to remain. In the line ‘The village all declared how much he knew,’ there is no need to put ‘the extent of his knowledge’; the only change necessary is the removal of the metonymy by writing ‘villagers’ for ‘village.’ The kind of Johnsonian paraphrase quoted by Macaulay (§ 70) should be avoided. *Kind, angry, school, house*, should not be translated by *benevolent, irate, academy, domicile* or *mansion*.

(f) Remember that the same word has different shades of meaning. In ‘The love he bore to learning,’ *zeal* or *enthusiasm* might be substituted for *love* with a gain in precision; but *affection* would be less exact as well as less simple.

(g) Elliptical expressions should be filled in and expanded.

(h) In general, long sentences should be broken up into shorter ones, and the connexion of thought made clear by connectives.

N.B.—The proportion of the original should be preserved as far as possible.

3. A good paraphrase is not a mere substitution of one word or phrase for another; and any student who is content merely to follow this mechanical plan will not do very well. Often a poet, in order to arouse and startle his readers, makes use of language that is by no means lucid; and whole sentences may need to be recast or to be much expanded in order that the trend of thought may be made quite clear.

Paraphrasing must be regarded as a test of how far the meaning of a passage has been understood; and it is necessary, therefore, to read the passage as a whole and *to think about it*. Often, in fact, you are asked not to paraphrase, but to write an explanatory comment on a poem; but such comment is often best done by means of a good paraphrase (as it has just been described), introduced, perhaps, in some cases by a short explanatory sentence, such as 'This is Portia's speech in reply to Shylock's question, "Why am I compelled to be merciful?"'

§ 102. Examples of Paraphrase

(a) *Merchant of Venice*, iv. i. 182-197.

Exam-
ples

<i>Portia</i>	Then must the Jew be merciful.
<i>Shylock</i>	On what compulsion must I? tell me that.
<i>Portia</i>	The quality of mercy is not strain'd ; It droppeth as the gentle rain from heaven Upon the place beneath : it is twice blest ; It blesseth him that gives and him that takes. 'Tis mightiest in the mightiest : it becomes The throned monarch better than his crown ; His sceptre shows the force of temporal power, The attribute to awe and majesty, Wherein doth sit the dread and fear of kings ; But mercy is above this sceptred sway ; It is enthroned in the hearts of kings, It is an attribute to God himself ; And earthly power doth then show likest God's When mercy seasons justice.

The main drift of thought is—

(i) Mercy is not a quality to be squeezed out of a man's heart; it should come spontaneously.

(ii) Mercy is a more precious possession to a king than the external symbols of his power; for it is something that lives in the heart, something divine.

N.B.—(a) Portia's speech is a reply to the Jew's question, 'what will compel me to be merciful?'

(β) The contrast between *mercy* and *power* and *dread*, *God* and *temporal*, *heart* and *sceptre*.

Mercy is a virtue that is not forced out from a man; but, on the other hand, it should flow freely, just as the rain falls from the skies upon the earth. It brings a double blessing; both to the man who shows mercy, and to him who receives it. It is a virtue that can be shown most powerfully by the great. A crown is a fitting ornament for a king, but the virtue of mercy is more fitting still: for the sceptre of a king, like his crown, is but an external symbol of that earthly power, the accompaniment of royalty, which makes kings feared; mercy, however, belongs to a higher level than that of which the sceptre is the proper symbol; it is no mere external ornament, but dwells in the heart of a king, it is a distinguishing quality of God himself. A man, therefore in his exercise of power, will appear most like God, if he is merciful as well as just.

(b) Macaulay: *Essay on Milton*.

The advocates of Charles, like the advocates of other malefactors against whom overwhelming evidence is produced, generally decline all controversy about the facts, and content themselves with calling testimony to character. He had so many private virtues! And had James the Second no private virtues? Was even Oliver Cromwell, his bitterest enemies themselves being judges, destitute of private virtues? And what, after all, are the virtues ascribed to Charles? A religious zeal, not more sincere than that of his son, and fully as weak and narrow-minded, and a few of the ordinary household decencies which half the tombstones in England claim for those who lie beneath them. A good father! A good husband! Ample apologies indeed for fifteen years of persecution, tyranny, and falsehood!

The central idea here is that the point at issue was not the private, but the public conduct of Charles.

The same arguments might have been put forward in defence of James II.

Those who defend Charles, like lawyers who defend other evil-doers who are clearly shown to be guilty, generally refuse to argue whether the misdeeds of his public life were actually committed or not, but confine themselves to calling witnesses to show that in private life the defendant had a good character. They say that in private life he was extremely virtuous. But it may be pointed out, that James II also was virtuous; and not even his bitterest enemies deny that Oliver Cromwell was virtuous in his private life. Furthermore the virtues that are claimed for Charles are not remarkable. It is urged that he was enthusiastic in his religion; but he was not more sincere than James II, and was not less narrow-minded. Besides this he can only claim commonplace domestic virtues, such as have been claimed for half the dead of England. The fact that he was a good father and a good husband does not outweigh the fact that for fifteen years he had, in his public life, persecuted, spoken and acted falsely, and ruled tyrannically.

(c) It follows from what has been said that often there can be no one version that is right, while all others are wrong. For the following poem either of the paraphrases given might be suitable (although neither is incapable of improvement), for here, as so often in great poetry, much is suggested and implied in two or three words that it is difficult to state fully and explicitly.

Victorious men of earth, no more
Proclaim how wide your empires are;
Though you bind in every shore,
And your triumphs reach as far
As night or day,
Yet you, proud monarchs, must obey,
And mingle with forgotten ashes, when
Death calls ye to the crowd of common men.

The central idea is that Death is the great leveller. Great men and small alike are mortal; and there is a contrast implied between the monarch commanding during his life, but having at last to obey when death is at hand.

(i) You conquerors of the world, it will avail you nothing to proclaim how great is your power. Though you rule the whole earth, yet, proud kings, instead of commanding, you will at last have to obey the universal law ; and at the hour of death your lot will be like that of ordinary men, who pass away and are forgotten.

(ii) You worldly conquerors, be proud no more of your wide dominions. Though you have sway over all lands, wherever the sun shines, yet you too shall die at the command of a still greater power. In your turn you too will have to obey ; and you will be brought down to the level of ordinary men, when you are reduced to ashes like other mortals, who have long since been forgotten.

B. CONDENSATION OR PRECIS-WRITING

Nature of a précis § 103. Students are often asked to give in their own words the **substance** of a passage of poetry or prose. This is not quite the same thing as paraphrasing, for the extract usually has to be summarized or condensed ; whereas a paraphrase, which is intended to bring out the meaning more fully, is often longer than the original. The abstract or *précis*, as it is sometimes called, has to be shorter than the original. The actual length will depend on the nature of the piece, but it should not be longer than two-thirds of the original, and sometimes it can well be reduced to a half.

Some examples are appended to show the difference between paraphrasing and condensation.

THE SCHOLAR

- (a) My days among the dead are passed ;
 Around me I behold,
Wher'er these casual eyes are cast,
 The mighty minds of old ;
My never failing friends are they
With whom I converse day by day.
With them I take delight in weal,
 And seek relief in woe ;
And while I understand and feel
 How much to them I owe,
My cheeks have often been bedewed
With tears of thoughtful gratitude.

SOUTHEY

Paraphrase : I spend my time among dead writers : as I sit in my library, on whatever side I may chance to look I can see around me the books of great authors of past ages ; they are friends who never fail to give me help, and I chat with them every day.

Along with them I am made glad by good fortune, and when I have sorrows I go to them for comfort. Whenever I realise what valuable help I have received from them my thankful emotions cause tears to roll down my cheeks.

Substance : I spend my time in my library among the books of great writers of the past, I talk to them like old friends and receive their help every day. In happiness they increase my joy, and in troubles they give me comfort. I weep with thankfulness when I think of my debt to them.

MY MOTHER'S PICTURE

- (b) Oh that those lips had language ! Life has passed
With me but roughly since I heard thee last
Those lips are thine—thy own sweet smile I see
The same that oft in childhood solaced me ;
Voice only fails, else how distinct they say

Grieve not, my child, chase all thy fears away ! '
 The meek intelligence of those dear eyes
 (Blest be the art that can immortalise,
 The art that baffles Time's tyrannic claim
 To quench it !) here shines on me still the same.

COWPER

Paraphrase: Would that those lips could speak ! My life has been a hard one since thy death. Those lips in the picture look just like thine, and the portrait shows the smile that I saw so often on thy face, the very same smile that used to comfort me when I was a child ; Thy voice is all that is missing ; otherwise—if only the portrait could speak—thy lips would appear to be saying to me in my troubles, ' Do not be sad, my child ; drive away all thy fears ! ' The look of simple devotion and understanding of all my joys and sorrows that I used to see in those eyes that were so dear to me still shines upon me from the portrait just as it used to do when she was alive. May God bless the art of painting which can give such eternal life to the dead and defeat the destructive power of tyrannical Time.

Substance : Those lips and that smile in the picture have the very look of my mother's own. Only her voice is missing ; otherwise I could imagine that she is now comforting me with tender words in the troubles of my hard life, just as she used to do in my childhood. May God bless the painter's art which can thus defeat Time and give everlasting life !

Require-
ments of
a good
summary

§ 104. The aim of the student is to present in a compact form the most important points of the extract, while omitting subordinate details which are not strictly necessary for the understanding of the whole, as well as everything that is merely ornamental. He

must distinguish between what is essential and what is superfluous or irrelevant in the subject matter. His version must be concise and have in it no redundancies of expression and no circumlocution. Yet it must be written in good straightforward English; and conciseness is not to be gained by means of the abbreviated and disjointed style of writing that we use in telegrams.

The student must first of all read the extract at least twice, think about it, and try to understand its meaning. Secondly, he must decide what is the central idea. Thirdly, he must select what is of first importance in the unfolding and expressing of that idea, and dispense with what is irrelevant or not clearly essential. Fourthly, he must give concisely in his own words a plain straightforward version of the salient points that he has selected.

§ 105. **Practical directions in detail.** Considerable practice is necessary. At first the following steps may be taken in detail. Practical directions

1. Read twice straight through the original extract to get the general drift of thought. You will perhaps recognise the leading idea at once.

2. Read again carefully and slowly, trying to understand the details and noting their bearing on the central thought. Enquire into the full meaning of metaphors and other figures of speech.

3. Read through quickly once again, and **write down** in one phrase or sentence what you consider to be the kernel or central idea of the whole. (Sometimes you will in fact be asked to give a suitable title to the piece, etc.)

4. **Write down** a compact synoptic outline, dividing it into parts if possible. This should be done

in abbreviated style—headings or jottings only. Unless you find it absolutely necessary, do not consult the original while making this outline. If after reading it three times you have omitted any point it is probably not of very great significance.

5. Compare your outline, when finished, with the original, and consider whether you have (*a*) omitted anything of cardinal importance, or (*b*) included anything irrelevant or necessary.

6. Consulting your skeleton outline, but **not** the original extract, compose mentally a connected summary, and then write this down in rough. If it seems longer than two-thirds of the original **start again** and attempt a shorter version.

7. Revise the style, grammar, and spelling of what you have written. See that the language is clear and free from (*a*) long complex sentences, (*b*) tautology or other redundancy, (*c*) adjectives and adverbs that are not really necessary to make important qualifications or modifications of the meaning; i.e., words that are not really descriptive and explanatory.

8. Write out your final version.

After a little careful practice on these lines it will be found that some of the steps can be taken mentally instead of in writing.

§ 106. Examples :

(*a*) The sources of the noblest rivers, which spread fertility over continents and bear richly laden fleets to the sea, are to be sought in wild and barren mountain tracts, incorrectly laid down in maps and rarely explored by travellers. To such a tract the history of our country during the thirteenth century may not unaptly be compared. Sterile and obscure as is that portion of our annals, it is there that we must seek for the origin of our freedom, our prosperity, and our glory. Then it was that the great English people was formed, that the national character

began to exhibit those peculiarities which it has ever since retained, and that our fathers became emphatically islanders, islanders not merely in geographical position, but in their politics, their feelings, and their manners.

Topic or central idea. Formation of the English national character in the apparently barren thirteenth century.

Outline. 1. Important rivers usually rise in wild unknown regions.

2. Just so the thirteenth century was a little known and apparently barren period in English history.

3. But the foundations of English freedom and prosperity were laid then, and the national character then moulded.

Substance. Some of the rivers that rise in wild and little-known mountain regions are the most important in the world.

Just so our knowledge of the thirteenth century is scanty; and it appears to be a barren epoch.

Yet it was in this period that the foundations of English freedom and prosperity were laid, and the special insular character of the English nation was moulded, distinct in many ways from that of continental nations.

(Here an extract of 132 words has been reduced to 74 words.)

(b) 'A soldier from his earliest youth, Moore thirsted for the honours of his profession; and feeling that he was worthy to lead a British army, hailed the fortune which placed him at the head of the troops destined for Spain. As the stream of time passed, the inspiring hopes of triumph disappeared, but the austerer glory of suffering remained, and with a firm heart he accepted that gift of a severe fate. Confiding in the strength of his genius, he disregarded the clamours of presumptuous ignorance, and opposing sound military views to the foolish project so insolently thrust upon him by the ambassador, he conducted his long and arduous retreat with sagacity, intelligence, and fortitude; no insult disturbed, no falsehood deceived him, no remonstrance

shook his determination ; fortune frowned without subduing his constancy ; death struck, but the spirit of the man remained unbroken when his shattered body scarcely afforded it a habitation. Having done all that was just towards others, he remembered what was due to himself ; neither the shock of the mortal blow, nor the lingering hours of acute pain which preceded his dissolution, could quell the pride of his gallant heart, or lower the dignified feeling with which, conscious of merit, he at the last moment asserted his right to the gratitude of the country he had served so truly. If glory be a distinction, for such a man death is not a leveller ! ’

Topic or central idea. The courageous self-reliance of Sir John Moore.

Outline. (1) His military ambition and confidence in himself.

(2) His fortitude under disappointment.

(3) His calm reliance on his own judgement.

(4) His courage unbroken even by the intense pain of a mortal wound.

(5) Proud to the end in his consciousness of having chosen the right course.

Substance. Moore’s fixed ambition was to gain honour as a soldier. Full of confidence, he welcomed the chance of commanding the British force that was bound for Spain.

He soon found that victory was impossible ; but amidst all his disappointments he showed great fortitude in carrying out his duty.

He paid no attention to the insults and foolish projects of the ambassador ; but, calmly and confidently relying on his own judgement, conducted a retreat with great skill and courage.

His spirit was unbroken by misfortune, and his courage unsubdued even by the agony of a mortal wound.

He showed to the end a dignified pride in his consciousness of having chosen the right course.

Death has not obscured, but has rather increased, the glory of such constant devotion to the best interests of his country.

APPENDIX I

COMMON GRAMMATICAL ERRORS

1. Case.

(a) It has been customary to state as a rule that in comparisons the pronoun after *than* is usually in the same case as that of the noun with which comparison is made. A simple guide is to repeat the omitted verb, without retaining it; the pronoun will then naturally fall into its right case. Thus 'She played better than *he*' should be preferred to 'better than *him*', since it means 'better than he did.' But 'I like her better than *him*' is correct, for it means 'better than I like him.' *Than* is normally a conjunction and not a preposition; but it can hardly be denied that *than* has developed a prepositional function, and has frequently been used as a preposition by some of the best writers; e.g., 'I could not be expected to be wiser than her' (Scott).

(b) Prepositions always govern the accusative (or objective) case. 'Whence all but *he* had fled' should be 'all but *him*.'

2. Concord.

(a) **Subject and Predicate.** The verb must agree with its subject in number and in person.

(i) A subject made up of two or more singular words joined by *and* is plural. The verb must not be made to agree with the second only.

But N.B.—(a) When the two parts of an apparently compound subject are joined by *as well as*, *in addition to*, *besides*, *together with*, the verb agrees with the first part. It would not be right to say

Strychnine as well as arsenic *were* present.

The subject is singular and the verb should be *was*.

(β) When the two singular nouns combine to form one whole, or when the second is tautologous, the verb may be singular.

Death and glory *is* what he seeks.

His life and career *was* one of remarkable brilliance.

(ii) Two singular words separated by *or* or *nor* do not make a plural subject. The verb must agree in person with the nearer.

Neither my brother nor I *were* there. (was)

Neither my brother nor I *are* guilty. (am)

(The latter would be better remodelled thus, ‘My brother is not guilty, nor am I.’)

(iii) *Each*, *every one*, *either*, *neither*, *many a* are all singular and must not take a plural verb.

Neither of my brothers *have* been here. (has)

And many a holy text she strews

That *teach* the rustic moralist to die. (teaches)

None is commonly used with a plural verb when it refers to persons or things that can be counted, e.g., ‘None have come’; but with a singular verb if it refers to a substance, e.g., ‘Is there any milk?’ ‘There is none.’ *No one* is used with a singular verb.

(iv) If a plural noun intervenes between a singular subject and the verb, the verb must not be attracted into the plural.

Severe the doom that length of days *impose* (imposes)

As soon as one of the boys *come* I will ask *them* to get me a horse. (comes, him)

(v) A collective noun, when conveying a plural idea, may take a plural verb, like a noun of multitude,

The crowd *throw* up *their* hats. (correct)

but when regarded as the name of a unit must be treated as singular, i.e., as a true collective noun.

The team, now that B—is *its* captain, never *loses* a match.
(correct)

(b) **Pronoun and Antecedent.**

(i) See *a* iii above.

Every one thought of *their* own safety. (his)

(ii) See *a* iv above second example.

(iii) See *a* v above.

(c) **Demonstrative and Noun.**

These sort of things. (this)

3. **Confusion of parts of speech.** 'He did not like *me coming*' should be 'He did not like *my coming*'; instead of a pronoun and participle there should be a pronominal adjective and gerund. See also many instances in 5 below.

4. **Ellipsis** is a frequent source of error.

This is as bad or worse than mine—(as bad as mine, or worse.)

5. Errors in the use of **single words**. (Many of these fall under 3 above.)

Above is an adverb, and strictly should not be used as an adjective; e.g. 'the above words' should be 'the fore-going words' or 'the words (written) above.'

Different to or *different than* should be *different from*.

Except and *without* are prepositions, and must not be used as conjunctions, i.e., as equivalent to *unless*.

'*Except* you go,' '*without* you go,' should be '*unless* you go.'

Like must not be used as a conjunction, i.e. as equivalent to *as*. 'Do *like* I do' should be 'Do *as* I do.'

Providing that is sometimes wrongly used instead of *provided that*.

Rather when modifying an adjective strictly should be placed immediately before it, 'a rather hot day,' not 'rather a hot day'. (But the latter is now common).

Same, 'the same idea *as* mine,' but 'the same dog *that* bit me'.

Superior requires the preposition *to*, 'superior *to* mine,' although *better* takes *than*, 'better than mine.' So also *preferable to*.

6. *Not . . . nor . . .* These conjunctions are often wrongly used so that they form a double negative.

The prisoner was not condemned because of his crimes, nor because of his politics.

The *not* here affects both phrases, because of his crimes, and because of his politics; and another negative is not necessary. The sentence might be corrected as follows:

(a) by writing *or* instead of *nor*;

(b) by repeating the verb: ' . . . nor was he condemned because of his politics';

(c) by changing the position of *not*: 'was condemned, not . . . nor'.

APPENDIX II

THE NORMAL ORDER OF WORDS

These notes are not intended to be exhaustive, and the rules are by no means invariable.

Simple Sentences. Subject—Predicate—Object, or Completion of Predicate.

An Adjective precedes its noun—*an able man*; except in certain stereotyped phrases, e.g. court martial.

An Adjectival Phrase, or adjective accompanied by a modifying phrase, follows the noun—*A man of great ability, a man skilled in the use of medicine.* (But a never to be forgotten day.)

An Adverb modifying an adjective precedes it—*seriously ill.* (Exc. *enough.*)

An Adverb modifying an intransitive verb follows the verb—*He ran swiftly*: an adverb of time, however, usually precedes—*He frequently fainted.*

An Adverb modifying a transitive verb precedes the verb, or, if the object has very few words, follows the object. *He quickly paid his bill. He paid his bill quickly.*

When an auxiliary verb is used, the adverb is usually placed between the auxiliary and the verb—*He had never seen.* In cases where there are two auxiliaries the adverb follows the first—*He would never have seen.*

For *only, not only . . . but*, etc. Cf. § 44 (b).

Adverbial phrases are normally placed after the verb, unless as is particularly the case with time phrases, they are important in securing coherence. Phrases

expressing time or place should usually precede all others.

Complex Sentences. Adjectival clauses follow the noun.

Adverbial clauses introduced by *if*, *although*, *since* (=as), *when*, *while*, *after*, *in order that*, usually precede the principal verb; those introduced by *so that*, *than*, *because*, follow.

But with adverbial phrases and clauses the rule of proximity is particularly important; they must be placed as near as possible to the words that they modify.

Inversion of this order may take place for two reasons :

(a) Coherence—to bring together words that are closely related;

(b) Emphasis—to give initial or final position to important words.

There is a widespread prejudice against the ‘split infinitive,’ and it may therefore be well to avoid placing an adverb between *to* and the verb.

e.g. ‘He decided *to go boldly* to the magistrate’, not ‘to boldly go’; ‘The Chancellor intends *to increase* the tax *substantially*’, not *to substantially increase*. Mr. Fowler suggests that a boldly accepted split infinitive, such as ‘our object is *to further cement trade relations*’, may be better than the ambiguity or clumsy artificiality involved in a mere change of order, ‘*to cement further trade relations*’ or ‘*further to cement*’; but the perplexity can be avoided by a change of construction ‘our object is that trade relations should be cemented further’ (or ‘further cemented’).

EXERCISES

1. In what way or ways would you treat the following subjects?

- (a) The cultivation of rice, or of wheat, or of roses.
- (b) Calcutta, Madras, York, Edinburgh, Rome, Paris.
- (c) A tea-garden, a coal-mine.
- (d) The Himalayas, the Pennine Range.
- (e) Coal, iron, brass.
- (f) The Sikhs, the Gipsies.
- (g) The best method of helping the poor.

2. Prepare outlines for some of the above themes. Indicate the division into paragraphs.

3. Show how coherence is preserved in the examples from Fielding, §§ 16, 19; Hallam, § 14. Note down the transitional phrases used.

4. (a) Can you suggest any other way of paragraphing, which would preserve unity, in the examples from Æsop, § 16; Fielding, § 19; and Avebury, § 21.

(b) Compress into one sentence the thought contained in each of the following paragraphs:—The quotations from Macaulay, §§ 29, 32, 33 (c), 35; Froude, 33 (a); Mill, 33 (e); Hadow, 34.

5. Give unity to the following sentences by combining them into one.

(a) There came out at this time several men. These men came out to meet us. The men were king's trumpeters. They were clothed in white and shining raiment. They made loud and melodious noises. They made the heavens echo with their sound.

(b) The lion was let out of its cage for the amusement of the spectators. It did not then run at Androcles to devour him. It came up quickly. It fawned upon him. A dog fawns in the same way upon its master. It licked his hand. He had been kind to it in the forest. It remembered this.¹

Calcutta Entrance Exam., 1908

6. Show how emphasis is gained in the passages from Hallam, § 14; Poe, § 18; Hadow, § 20; Avebury, § 21; Swinburne, § 25; Mill, § 33 (a).

7. In what ways could you introduce the subjects in question 1?

8. Criticize the following sentences, and rewrite any that are defective in point of unity:

¹ In answering questions of this type the student must first decide which is the principal statement. The other statements, which are subordinate in thought, telling when, how, and why the event happened, must be made subordinate in form, and introduced by suitable connectives, e.g. *when*, *just as*, or *like*, *for*, etc.

Five months afterwards the boy bridegroom died, his brother, the eighth Henry, succeeding him as Prince of Wales, and as the husband of his widow, who thus became the first of the six wives of the royal Bluebeard.

No Princes of Wales were created from the accession of the second Charles, until George I gave that rank to his son, who was then over thirty, and had been married for some ten years, so near was the ancient title to lapsing into a tradition.

His marriage, delayed until nine years later, was celebrated with enormous éclat, but he did not live to become king, his son, afterwards George III, becoming the next Prince of Wales and King of England at the age of eighteen.

Outlook, July 15, 1911

The building [The Golden Temple at Amritsar] is small and constructed of white marble, the roof being covered with a thin layer of gold and is situated in the middle of a large tank; a causeway of marble leads to the temple and a marble pavement borders the lake.

Bangalore situated on the Madras Railway, being distant from that city 216 miles, and from Bombay 692 miles, is 3,100 feet above the sea with a mean annual shade temperature of about 70°.

Ajmere is of great antiquity, and celebrity, and is the principal place of the British district of that name; it is situated in a valley, and the surrounding hills though rocky, are very picturesque and beautiful, the summit of one of them, Taragurh, being upwards of 1,000 feet above the valley at its base.

Criticize the punctuation of the last three examples.

9. Remove the incoherence of:

(a) She saw a woman hitting her daughter when she was somewhat drunk.

(b) We ate our dinner sitting on tombstones which consisted of a pork pie and ginger beer.

(c) The height of Mt. Blanc is 15,217 ft., and is composed chiefly of Alpine granite.

(d) But he thought it derogatory to a brave knight passively to await the assault, and ordering his own men to charge, the hostile squadrons, rapidly advancing against each other, met on the plain.

K. E.

[This sentence is defective also in unity.]

(e) The sentences quoted in 42 (1).

10. Examine critically the relatives used in the quotations in §§ 16 (Fielding), 22 (Arnold), 23 (Mill and Macaulay), 27 (Macaulay), 33 (a) (Mill).

11. Pick out half a dozen periodic sentences from the quotations in this book (or any other) and convert them into loose sentences; and vice versa. Does the change make them better or worse?

12. Improve the punctuation of (a) the passage from Whately quoted in § 50, and (b) of the last three examples in Question 8.

13. Punctuate: Why then Antonio said Portia you must prepare your bosom for the knife and while Shylock was sharpening a long knife with great eagerness to cut off the pound of flesh Portia said to Antonio have you anything to say.

14. Compose sentences illustrating the differences in meaning between the words given in § 68, (1) and (2).

15. Substitute concrete and specific for abstract and general words:

A great distance, acts of dishonesty, munitions of war, move, the mass of mankind will never be actuated by sympathy with destitution.

16. (a) Point out and name the Figures of Speech in the following:

1. The Normans drew their adventurous swords in every land.
2. His stock of money melted away.
3. She has drunk my cup for twenty years.
4. Youth is hopeful; old age despondent.
5. Silver and gold have I none.
6. Fifty souls were lost in this terrible wreck.
7. The city of Lucerne destroyed an Austrian castle.
8. Golden deeds are the salt of life.
9. Nor you, ye Proud, impute to these the fault,
If memory o'er their tomb no trophies raise.
10. Night's candles are burnt out, and jocund day
Stands tip-toe on the misty mountain-tops.
11. Let not ambition mock their useful toil.
12. And fools, who came to scoff, remained to pray.
13. He that saveth his life shall lose it.
14. He was born of rich but honest parents.
15. The ploughman homeward plods his weary way.
16. He was a grief to his parents.
17. Waves as high as mountains.
18. Parting is such sweet sorrow.
19. After life's fitful fever he sleeps well.
20. I see before me the gladiator lie.
21. Lowliness is young ambition's ladder,
Where to the climber-upward turns his face;
But when he once attains the upmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend.
22. He laid his hand on his impatient blade.
23. With seats beneath the shade
For talking age and whispering lovers made.
24. With weeping eyes and hearts.

(b) Name and explain the Figures in the following :

1. . And thou, fair Freedom, taught alike to feel
The rabble's rage, and tyrant's angry steel,
Thou transitory flower.
2. Where grey-beard mirth and smiling toil retired.
3. He is known by the whole town.
4. Ingratitude, thou marble hearted fiend.
5. But look, the Morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill.
6. The Chair of Poetry at Oxford.
7. The morning of his life.

(c) Find three or four metaphors in any literary work, and expand them into similes.

17. (a) Define and illustrate three of the following terms :
Allegory, Epigram, Innuendo, Climax, Synecdoche.

Illustrate by two examples how brevity of metaphor may lead to mixed metaphors. *Calcutta I. A.*, 1910

(b) Quote or construct sentences to illustrate the use of—onomatopoeia, oxymoron, paradox, prosopopoeia, and the pathetic fallacy.

Remark on the style of the following :—I smell a rat, but I will nip it in the bud. *Calcutta I. A.*, 1911

18. Examine the style or language of the following ; correct where necessary.

(a) It is not only hard to distinguish between too little and too much reform, but between the good and evil intention of different reformers.

(b) He has made the highest number of marks ever made in any former year.

(c) He felt himself compelled to acknowledge the justice of my remark.

(d) The last year or two have been a time of great political pressure in India.

(e) Persons have been known to take a fever after feeling the smell of an open drain in Calcutta.

(f) We cannot all be masters, nor all masters cannot be truly followed.

(g) For sale a piano, the property of a musician, with carved legs.

(h) The huts were made of branches which they knew how to skilfully interweave.

(i) It was my pride prevented me going.

(j) We saw the Frenchman lay.

Calcutta I. A., 1910-11

19. Correct or improve the following sentences wherever you think it necessary :

1. My book is different to your.

2. He asked the farmer for giving to him some corns.

3. None is anxious of giving instructions in the logic.
 4. Many are willing to make fortune.
 5. Nature of tiger is much fierce.
 6. I could not come timely at the station.
 7. I am waiting here from three hours ; and so I am too much weary.
 8. I tried hard : but had not been able to get scholarship.
 9. He was much angry with me, because, I could not write like he could.
 10. I answered to him, ' How we can do those kind of things ' ?
 11. The servants told that the thieves have filled their pockets with money.
 12. There were hundred boys there, and everyone enjoyed themselves.
 13. A man expressed to me that in the smallest of the two gardens there were many jungles.
 14. The harbour was full of small crafts.
 15. I saw a man in the room eating fruits. He was much fatter than me.
 16. I have a much ardent desire for getting advantages of the higher education.
 17. Coming along the road a house could be seen standing near the tree in a ruined condition.
 18. Everyone should try to give amends of their wrong-doings.
 19. He died at ten years old, who had not been cured by medicine nor careful nursing.
 20. The robbers laid in wait for this merchant, who they had determined to secretly murder.
20. Give in your own words the substance of :
- (a) As nowadays we build monuments to great men, so in the Middle Ages they built shrines on the spots which saints had made holy, and communities of pious people gathered together there—beginning with the personal friends the saint had left behind him—to try to live as he had lived, to do good as he had done good, and to die as he had died. Thus arose religious fraternities ; companies of men who desired to devote themselves to goodness ; to give up pleasure, and amusement, and self-indulgence, and to spend their lives in prayer and works of charity.
- (b) He was distinguished by the beauty of his person, an outward gift which is seldom despised, except by those to whom it has been refused. Before he spoke, the orator engaged on his side the affections of a public or private audience. They applauded his commanding presence, his majestic aspect, his piercing eye, his gracious smile, his flowing beard, his countenance that painted every sensation of the soul, and his gestures that enforced each expression of the tongue. In the familiar offices of life, he scrupulously adhered to the grave and ceremonious politeness of his country, while his respectful attention

to the rich and powerful was dignified by his condescension and affability to the poorest citizens.

- (c) About Ben Adhem (may his tribe increase)
Awoke one night from a deep dream of peace,
And saw within the moonlight in his room,
Making it rich, and like a lily in bloom,
An angel writing in a book of gold :
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
'What writest thou?—The vision raised its head,
And with a look made of all sweet accord,
Answered, 'The names of those who love the Lord.'
'And is mine one?' said About. 'Nay, not so,'
Replied the angel. About spoke more low,
But cheerily still; and said, 'I pray thee then.
Write me as one that loves his fellow men.'
The angel wrote, and vanished. The next night
It came again with a great wakening light,
And show'd the names whom love of God had blessed,
And lo! Ben Adhem's name led all the rest.
- (d) I gave a beggar from my little store
Of well-earned gold. He spent the shining ore
And came again, and yet again, still cold
And hungry as before.
I gave a thought, and through that thought of mine
He finds himself a man, supreme, divine,
Fed, clothed and crowned with blessings manifold,
And now he begs no more.
- (e) Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.
The breezy call of incense-breathing morn
The swallow twittering from the straw-built shed,
The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed.
For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care :
No children run to lisp their sire's return.
Or climb his knees the envied kiss to share.
- (f) A man he was to all the country dear,
And passing rich with forty pounds a year.
Remote from towns he ran his godly race,
Nor ever had changed, nor wished to change his place ;
Unpractised he to fawn, or seek for power,
By doctrines fashioned to the varying hour ;

Far other aims his heart had learned to prize,
More skilled to raise the wretched than to rise.

- (g) Breathes there the man, with soul so dead,
Who never to himself hath said,
'This is my own, my native land';
Whose heart hath ne'er within him burn'd
As home his footsteps he hath turned,
From wandering on a foreign strand?
If such there breaths, go, mark him well;
For him no Minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim;
Despite those titles, power, and pelf,
The wretch, concentred all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust, from whence he sprung,
Unwept, unhonoured, and unsung.

21. Miscellaneous essay subjects :

- (a) Knowledge is power.
(b) The fruits of labour are sweeter than the gifts of fortune.
(c) Advantages of the study of Physics and Chemistry.
(d) Forgiveness is the noblest revenge.

Calcutta I. A., 1910

- (e) Pleasures of country life.
(f) 'The child is father to the man.'

(g) An account of a visit, real or imaginary paid by a foreigner to an Indian bazaar.

Calcutta I. A., 1911

- (h) The best means of preserving bodily health.

Calcutta Entrance, 1908

- (i) The ideal Town.
(j) Character as expressed by Clothes.
(k) Electricity in the service of Man.

London Matric., 1911

- (l) All is not gold that glitters.
(m) The qualities of a good letter-writer.
(n) The seasons of the Indian year.

Calcutta F. A., 1908

- (o) Popular Superstitions.
(p) The Triumph of Science.

Madras F. A., 1909

PROSODY

PART I. THE RHYTHMICAL BASIS OF VERSE

CHAPTER I

THE RHYTHM OF POETRY

§ 1. POPE defined poetry as ‘The Rhythmical Creation of Beauty’; and Mr. Watts-Dunton says that ‘poetry seems to require not only intellectual life and emotional life but rhythmic life.’ It is with the rhythmical arrangement of speech-sounds in verse that Prosody is concerned.

Research into primitive civilization has shown that rhythm has always been the primal fact of poetry. Poetry has always arisen in connexion with an ordered succession of bodily movements, either in labour or in dancing; there has been an instinctive tendency to accompany these movements with sounds of the voice. A sound of a certain kind, whether louder, longer, or higher, corresponded with a movement or step of a certain kind; a beat in the sound coincided with a beat of the foot. Now these steps in dancing recur regularly, i.e. after equal periods of time; therefore the beats of sound in the song must also recur at equal intervals of time. This has never been doubted in music; and it holds good equally in poetry.

Rhythm
—regu-
larity
of time

Accent
and feet

§ 2. The moving moon went up the sky,
And nowhere did abide ;
Softly she was going up,
And a star or two beside.

It will be noticed, in reading these lines from *The Ancient Mariner*, that certain words or syllables seem to have greater weight or importance than others, and are given greater prominence than their neighbours. These are said to be **stressed** or marked by **accent**.

It will also be noticed that in pronunciation *these beats of sound are separated from each other by intervals of equal duration*. This can be readily observed by making a beat with the finger to accompany each accented sound.

These are two indispensable conditions of metre,—first that the sequence of vocal utterance, represented by written verse, shall be divided into equal or proportionate spaces : secondly *that the fact of that division shall be made manifest* by an 'ictus' or 'beat', actual or mental, which like a post in a chain railing, shall mark the end of one space, and the commencement of another.

COVENTRY PATMORE

All strictly rhythmical utterance therefore may be divided into unitary sections of equal time-length, the opening or close of which is marked by the fall of an accent ; these sections are called **measures or feet**.

The Assýr | ian came dówn | like a wólf on the fôld | and his
cô | horts were gleám | ing in pír | ple and góld.

Formal
differences
between
poetry
and
prose

§ 3. Poetry differs from prose in having a fixed rhythm which is

- (a) more regular and definite than that of prose ;
- (b) more sustained and systematic not intermittent ;
- (c) deliberately organized in metrical units or verses of symmetrical length ; and
- (d) this strict rhythmical flow is absolutely essential to poetry and not merely optional.

In short, the speech-sounds of poetry are arranged according to a regular artistic design ; they are divided not merely according to the thought or sense scheme, but also with reference to the sequence of sounds as such.

CHAPTER II

THE VERSE AND THE PAUSE

Sense-
pauses

§ 4. 'MILTON ! thou should'st be living at this hour :
England hath need of thee : she is a fen of stagnant
waters : altar, sword, and pen, fireside, the heroic
wealth of hall and bower, have forfeited their ancient
English dower of inward happiness.'

If these lines are read naturally as prose certain
distinct divisions in the thought will be marked by a
pause, e.g., after *hour*, *thee*, *waters*, *pen*, *fireside*, and
bower. These **sense-pauses** occur both in prose and in
verse ; divisions in the flow of thought are marked by
corresponding divisions in the rhythm of sound.

Metrical
pause—
the line
or verse

§ 5. This passage is obviously rhythmical in its
nature ; it may be divided into regular measures. But
it has not yet that special arrangement which con-
stitutes verse. It has also to be divided into still
larger sections of fixed length, viz., **lines** or **verses**.
The metrical arrangement of the passage is :—

Milton ! thou should'st be living at this hour :
England hath need of thee : she is a fen
Of stagnant waters : altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,
Have forfeited their ancient English dower
Of inward happiness.

The length of each line may be measured by the
number of rhythmical units it contains. Here each
verse has five measures or feet, and is called a penta-
meter line. The passage from *The Ancient Mariner*

showed alternately lines of four feet and of three feet—tetrameter and trimeter. Verses of two feet are called dimeter lines, e.g.

Táke her up | téaderly.

A verse of six measures is a hexameter :

Nóthing was | héard in the | róom'but the | húrrying | pén
of the | stripling.

These verse divisions are often marked by a slight pause at the end of each verse; this pause is a **metrical pause**.

§ 6. In the lines above from Wordsworth ('Milton! thou should'st . . .') the sense-pause occurs, sometimes at the end of the line, sometimes within the line, in the position demanded by the syntactical division. When it coincides with the metrical pause at the end of the line there is a heavy pause; when, however, there is not a pause in the sense at the end of the line, e.g. where the metrical division comes in the middle of a phrase, only a light pause is made. Close grammatical continuity between the words at the end of one line and those at the beginning of the next tends to obscure the pause, and to allow the movement of sense and rhythm to run on and overflow. A line where the final metrical pause coincides with the end of a clause is called 'end-stopped'.

Rhythmical continuity of lines—overflow

Overflow is very common in Shakespeare, Milton, Wordsworth, Shelley, Keats, and Tennyson; but the verses of Pope, Goldsmith, Gray, and Johnson are usually end-stopped.¹

¹ When in rhimed verse one couplet overflows into the next the term *enjambement* is sometimes used.

Medial § 7. There is a strong tendency in end-stopped verse to make
 pause or the internal pause occur at the middle of the verse. In the
 caesura following lines the *caesura* or medial pause falls either after the
 fourth, fifth, or sixth syllable.

The boast of heraldry, | the pomp of pow'r,
 And all that beauty, | all that wealth e'er gave.

GRAY

Sweet was the sound, | when oft at evening's close
 Up yonder hill | the village murmur rose.

GOLDSMITH

CHAPTER III

METRICAL EQUIVALENCE AND SUBSTITUTION

§ 8. IN each line of verse there is usually a fixed number of feet. These feet are—

Analysis
of the
verse

(a) of equal duration;

(b) of the same rhythmical type, i.e. all having the first syllable accented, or all having the last accented; in other words the rhythm throughout is either falling or rising rhythm.

§ 9. If we represent an accented syllable by *a* and an unaccented syllable by *x*, a normal line, say, of Scott's verse would be of the type *xa | xa | xa | xa*, the stressed syllables being separated by one unstressed syllable.

Variation
of the
normal
syllabic
scheme
(i) Trisyl-
labic sub-
stitution

Or crówd | ed róund | the ámp | le fire.

But to the ear, which is the supreme court of appeal in these matters, the rhythm is not necessarily broken, if occasionally there are two intervening unstressed syllables instead of one, so long as they can be naturally uttered in the same time; nor is it broken if there is no intervening syllable at all, but only a pause.

We meet with many verses in which the arrangement of syllables differs from that of the normal.

And with Jéd | wood áxe | at sád | dle bów
For I | am the héir | of bold | Buccleuch
He light | ed the márch | of his bánd | elier
And the lád | y had góne | to her séc | ret bówér

In these examples each line has more syllables than the normal line, and obviously some of the feet have

three syllables. This, however, does not make the verse unrhythmical, for the syllables of the trisyllabic feet are pronounced rapidly and occupy only the same length of time as other feet.

It is not regularity in the number of syllables, but regularity in the time intervals between the metrical accents that is essential for the rhythm of poetry. So, as the above examples show, in a verse where disyllabic feet are most usual a trisyllabic foot may be introduced, provided that

(a) the light syllables are pronounced quickly, so that the duration of the foot is equal to that of the others;

(b) the stressed and unstressed syllables are arranged in the same relative order, i.e. unstressed before stressed, or vice versa.

(ii) Mono-
syllabic
substitu-
tion and
compens-
atory
pause

§ 10. Again, there are lines which contain less than the normal number of syllables:

Knight | and páge, | and hóuse|hold squire
Lóit'er'd thróugh | the lóf|ty hall.

SCOTT

My héad | ^ háth | its cór|onál.

WORDSWORTH

Thy bróth|er Déath | ^ cáme | and críed.

SHELLEY

Obviously in such lines there must be feet with only one syllable. These, however, are quite legitimate so long as the duration of the monosyllabic foot is equal to that of the others. How is this possible? Part of the explanation is that wherever two fully stressed syllables come together it is impossible to pronounce them distinctly and with the full accent without making a pause between them. Pronounce the phrase *a black stone*, giving equal weight to *black* and *stone*. A

distinct pause must be made. Also pronounce the phrase *a blacker stone*. It will be found that this takes no longer time than *a black stone*, the reason being that the additional syllable *-er* simply fills up the time that was occupied by the pause. (See also § 12.)

In these examples then it is still true that the accents recur at equal periods of time, for wherever two stressed syllables have no unstressed syllable between them they are always, when read naturally, separated by a pause. The duration of this pause added to that of the heavy syllable gives the foot its regular length. The temporal regularity may easily be tested by inserting unaccented monosyllables like *and, now, it, he*, in place of the pause.

A pause of this kind, which helps to fill up the time of a foot, is a **Compensatory Pause**.

It will be noticed, however, that these monosyllabic feet occur most frequently where there is a pause for other reasons, e.g. the metrical pause which divides one verse from another; in rising rhythm at the beginning of a line,

⌞ Spórt | that wrínk | led Cáre | derídes
And Laúgh | ter hóld—ing bóth | his sídes.
MILTON
⌞ Slówly and sád | ly we láid | him dówn.
WOLFE

in falling rhythm at the end of a line,

Brówsed by | n óne but | Dían's | fáwns ⌞
KEATS
Táke her up | ténderly,
Líft her with | cáre ⌞
HOOD

Again in verses where the foot is ordinarily trisyllabic a two-syllabled foot is found.

Not a drúm | was heárd | not a fún | eral nóte . .
Not a sól | díer discharged | his fáre | well shót.
WOLFE

Táke her up | instantly
Lóving, not | lóathing.

Hood

These feet, since their contents are uttered slowly fall upon the ear as equivalent to the normal foot.

By these means the speed of the verse movement is constantly altered; variety of sound effect is secured, though without destroying the rhythm. So long as the metrical stress or *ictus* comes after the same interval of time the line is rhythmical, no matter whether that interval be filled by one syllable (as it commonly is), or by two syllables, or merely by a period of silence.

Com-
bined
substitu-
tion

§ 11. The two methods of varying the syllabic contents of equivalent feet are frequently combined in one verse.

I do not set my life | at a pín's | π fée.
Affection? pooh! you speak | like a gréen | π gírl.

SHAKESPEARE

She dwelt | on a wíde | π móor.

WORDSWORTH

At the first | π plúnge | the horse sunk low.

SCOTT

π Ay, | thou poor ghóst, | while memory holds a seat.
π Doómed | for a cér | tain term to walk the night.
So, uncle, there you are. | π Nów | to my wórd.

SHAKESPEARE

The line, though normal in its number of syllables, is not so in their arrangement, for the stressed and unstressed syllables do not alternate. In the first two examples the syllables *at a* and *like a* are very light, and they may be, and are naturally, hurried over in utterance, while the voice dwells on the heavier syllables *fee*, *girl*.

With regard to the last three examples, it ought perhaps to be noted that some distinguished prosodists, Professor Mayor and Mr. Bridges, treat such lines differently. The last two lines would be divided thus :

Doomed for | a cēr | tain term to walk the night.
 So, uncle, there you are. | Nōw to | my wōrd.
 and the variation is called 'inversion of stress'.

The stresses fall on the same syllables in either scansion; but the division is surely faulty in that it does not show that the stresses fall regularly, at equal intervals; and if the line is rhythmical they *do* fall at equal intervals. This kind of scansion is due to disregard of the time element in verse, and of the important function played by the pause in filling out the time of a foot.¹

§ 12. We have seen that in the types of verse examined above the feet usually contain two syllables; but some have only one syllable, and others three. These variations in the syllabic contents of feet are possible because some of the syllables in English have not a fixed quantity as they had in Latin prosody; the *time taken in the pronunciation* of some syllables is longer or shorter according to their position in the line. Compare the time occupied by the word *like* in the following expressions: 'Most like' (*Hamlet*), 'The water like a witches oils,' 'Like a wolf on the fold,' 'A lifelike expression.' Obviously it is hurried over in the last two phrases, and is much shorter than in the first two examples. So it comes about that in good verse all the feet fall on the ear as equivalent in time-length,² even if, as Coventry Patmore admits, 'the equality or proportion of metrical intervals between accent and accent is no more than general and approximate.' It is this combination of uniformity and variety in the movement of sound which is one of the principal sources of poetic pleasure.

Professor Saintsbury gives as conditions under which feet with a different number of syllables may be

¹ Professor Mayor scans the first line given above—

I do not set my life | at a | pin's fee.

but this does not represent the rhythm of the line.

² In Professor Saintsbury's vaguer language they are 'of equal consequence in the general composition of the line.'

substituted: '(1) that these are equal or nearly equal in prosodic value to those for which they are substituted; (2) that the substituted feet go rhythmically well with those next to which they are placed.' He also notes that 'substitution must not take place . . . to such an extent that the base of the metre can be mistaken'.

CHAPTER IV

ACCENT

§ 13. We have seen that there are two essential conditions of metre :

- (i) division of the sound sequence into equal periods ;
(ii) the marking of that division ' by an "ictus" or "beat", actual or mental '.

This *ictus* in English is provided by accent. ' Any device,' says Mr. Omond, ' which distinguishes a syllable from its fellows makes it conspicuous, and this conspicuousness is what we really mean by "accent".'

Accent usually manifests itself, in Germanic languages at least, as a greater degree of loudness in the pronunciation of one syllable than in the pronunciation of the syllables immediately adjacent. Certain sounds are uttered with greater force than others.

§ 14. Accents may vary in weight or intensity according to the relative importance of the words or syllables. Roughly they fall into two classes, viz.

- (i) heavy or strong (marked ') ;
(ii) light or weak (secondary accent—often marked by way of distinction).

§ 15. Accents may be classified according to their functions :

(a) **Etymological or Word Accent.** In words of two or more syllables one of the syllables is marked by a heavier stress. In words of native origin this is usually the root-syllable, as being the most important

The

metrical

ictus or

beat pro-

vided by

accent or

stress

Relative

degrees

of stress

Kinds of

accent

and their

relation

element in the word. Some words of three or more syllables may receive two accents; one of these is lighter than the other, and is called a **secondary accent**, e.g. *mínstrélsy, émerâld, ínstrumènts*.

(b) **Sentence-Accent**, or Emphasis.

(i) **Syntactical or Logical Accent**. The different words of a sentence are pronounced with varying degrees of stress according to the relative importance of the words in the structure of the sentence. Connecting words, prepositions, articles, etc., will commonly therefore be unstressed.

(ii) **Rhetorical Accent** is placed on any word to which special attention is to be directed in a spoken sentence. The sentence 'This was my book' has varying shades of meaning according to the position of the accent. 'This was my book,' and not his. 'This was my book,' but now is not. 'This was my book,' and not that.

In a word of two or more syllables the sentence-accent must fall on the syllable which receives the word-accent.

(c) **Metrical Accent** is identical with the *ictus* or beat of sound which marks the division of each verse into feet. This commonly falls on words which receive a greater degree of sentence-stress than their immediate neighbours. Even in lines like

Milton ! thou should'st be lîv | ing ât | this hóur

it will usually be found that the syllable upon which the *ictus* must fall, even though not one of the significant words in the sentence, is more important than the adjacent syllable in the same foot, and therefore more heavily stressed. There would, of course, be only a very light stress on *at*; but all that is necessary is that

it should be heavier than the preceding syllable. It is not absolute, but relative, degree of stress that is important for the marking of metrical ictus.

Doubtless the demands of metre would be satisfied if the close of the foot were marked only by an imaginary beat ; but there is a tendency in most cases to make this imaginary beat audible.

Metrical accent usually does not fall upon syllables which cannot receive word-accent, primary or secondary ; e.g. the second syllables of *after*, *introduce*, *quickly*. There are a few instances in good poetry where the ordinary accent is reversed, e.g.

Is this mine own countrée ? ¹

The charmed water burnt alwáy.

(*Ancient Mariner*) COLERIDGE

These are examples of 'wrenched accent'.

§ 16. The metrical foot may be divided into two parts : Arsis and

(i) the *arsis*—the part upon which the ictus falls, i.e., the thesis syllable which is metrically stressed ;

(ii) the *thesis*—the part intervening between ictus and ictus, usually consisting of a syllable or syllables with relatively light stress, sometimes only of a silent interval.

The arsis need not have a full stress, nor the thesis be without stress ; but the arsis must have heavier stress than the thesis.

§ 17. It is worth notice that, though the accents of Variation in stress the different feet in a line vary in degree, a lightly stressed foot is often balanced by a foot with stresses heavier than the average.

Milton ! thou should'st be liv | ing at | this hóur.

The accent in the fourth foot is obviously lighter than that in the fifth.

¹ Mr. H. S. Milford points out that this represents the original accentuation of the word.

CHAPTER V

HYPERMETRICAL VERSES

The re-
dundant
syllable
or femi-
nine
ending

§ 18. AN extra syllable is frequently found after the last stressed syllable of a line of rising rhythm.

Strive to keep up a frail and feverish be | ing.
After this mortal change, to her true ser | vants.

Comus MILTON

We stuck, nor breath nor mo | tion.

Ancient Mariner COLERIDGE

This syllable comes after the line is metrically complete, and is called a **redundant syllable**; or more frequently a double or **feminine ending**.

Occasionally lines with two redundant syllables are found, e.g.

Is now the labour of my thoughts : 'tis like | liest—*Comus*.
but these are sometimes claimed as Alexandrines, i.e. hexameter lines.

Ana-
crusis

A hypermetrical syllable (i.e. one over and above the feet demanded by the metre) is also found at the commencement of lines in falling rhythm.

Owning her weakness,
Her | evil behaviour.
And | leaving with meekness,
Her | sins to her Saviour.

Bridge of Sighs HOOD

The special name given to this phenomenon is *anacrusis*.

PART II. THE METRES OF ENGLISH POETRY

CHAPTER VI

THE TYPES OF VERSE

§ 19. THE results already reached may be summed up thus. All verse must be rhythmical: it must consist of a regular movement of speech-sounds which are so arranged that the relatively heavier syllables are separated from each other by equal intervals of time, whether silent or occupied by one or two lighter syllables. Verse, therefore, may be regarded as made up of a succession of rhythmical feet of equal duration; each of these feet containing one syllable upon which the ictus or rhythmical beat falls, and the syllables or pause intervening between that and the adjacent beat.

Summary

§ 20. A verse composition is divided into metrical units—lines or verses—of fixed length. The length is measured by the number of rhythmical units in the line. A verse, therefore, may be described by stating

Description of metres or verse-forms

(i) the number of measures or feet which it comprises;

(ii) the nature of the feet which are predominant.

(i) Verses of two feet are sometimes called **dimeter** lines, and verses of three, four, five, six, seven, are called respectively **trimeter**, **tetrameter**, **pentameter**, **hexameter**, and **heptameter** lines; but it is better to call them two-foot, three-foot, etc.

(ii) Feet differ (*a*) according to the nature of the rhythm, (*b*) according to the number of syllables.

In **rising rhythm** the *ictus* occurs at the close of the foot, and so the rhythm may be said to rise from an unstressed to a stressed syllable.

The Assyrian came dōwn like a wōlf on the fōld.

In **falling rhythm** the *ictus* occurs at the opening of the foot.

Háppy fiéld or móssy cávern.

Naming
of feet

A disyllabic foot in rising rhythm is called an **iamb**; and is composed of a light syllable followed by a heavy syllable. A trisyllabic foot in rising rhythm, made up of two light syllables followed by a heavy, is an **anapaest**. A disyllabic foot in falling rhythm, a heavy syllable followed by a light syllable, is a **trochee**. A trisyllabic foot in falling rhythm, a heavy followed by two light syllables, is a **dactyl**.

‘By far the largest amount, if not the whole, of English poetry falls into one or other of these four great classes.’

MAYOR

and of
verses

Examples of the naming of metres are :

Dactylic dimeter,

Máke no deep | scrútiny
Into her | mútiny.

Anapaestic trimeter,

I am món | arch of áll | I survéy.

Trochaic tetrameter,

Thén the | líttle | Hía | wátha
Leárned of | évery | bírd its | lánguage.

Iambic pentameter,

I wóuld | to Gód | my lóreds | he míght | be fóund.

Iambic hexameter,

And áll | the dáy | in dójing goód | and gód | ly deéds.

The length of the lines should be determined by counting the beats, not by counting the syllables. Verses like those last quoted are sometimes called octosyllabic and decasyllabic: but this method of naming should be avoided for the reason given in the next paragraph.

§ 21. The regularity of the lines quoted above is obvious; but it is not necessary that there should be regularity in the number of syllables as well as in time. To call a metre iambic pentameter does not imply that all the feet are iambs and that each verse has therefore ten syllables; it simply means that the typical foot in that kind of metre is the iamb. As has been seen above (§§ 8-10), a period usually filled by two syllables may be occupied by three or only by one. For the purposes, however, of examining different metres and metrical effects it is convenient to take a line showing syllabic regularity as the normal line. Others may then be treated as variations from the normal; not so much departures from, as variations *within*, the general metrical scheme. The time interval preserves its equality, the framework is still the same, but it is filled in different ways.

Nature of
metrical
regularity
and
variation

Even where the number of syllables is unchanged, monotony may still be avoided by variation in the degree of stress, both in arsis and in thesis; in the position of the sense-pauses and the connexion between lines; in speed and in melodic effects. The different methods of variation will be reviewed and illustrated in the paragraphs on heroic blank verse.

Variation from the strict scheme of the normal or typical line is

(a) forced on the poet by the demands of language —for verse is the result of a compromise between speech rhythm and metrical rhythm ;

(b) deliberately sought by the poet in order to avoid the monotony of exact uniformity.

Yet the variation must not be such that the general verse-scheme cannot be unmistakably recognized in each particular line.

CHAPTER VII

HEROIC BLANK VERSE

§ 22. THE normal line of **heroic blank verse** consists of five disyllabic feet in rising rhythm; in other words, it is an iambic pentameter line. Trisyllabic substitution

And none or few to scare or chase the beast.

Coming of Arthur TENNYSON

And like a quivered nymph with arrows keen.

Comus MILTON

The most common methods of variation are :

(a) **Equivalent Substitution.**

(i) *Substitution of trisyllabic feet*, i.e. of anapaest for iamb. The normal or typical line

Root-bound, that fled Apollo. Fool, | do not boast.

I must not suffer this; yet 'tis | but the lees

She, guiltless damsel, fly | ing the mad pursuit.

Comus MILTON

The duration of these feet is made equal to that of the others by hurrying over the two light syllables in the thesis. In some cases, especially with syllables purely vocalic, or separated from the next only by a liquid consonant, two syllables may be slurred over so as practically to form one.

Was man | y a nób | le deed and man | y a base.

TENNYSON

The friv | olous bólt | of Cupid; Gods and men. . . .

Comus MILTON

Chances to pass through this advent | urous glade.

Ibid.

. But this explanation is not necessary; it is frequently not applicable; and in many cases, as Professor

Saintsbury rightly insists, slurring ruins the beauty of the line.

Mono-
syllabic
substi-
tution

(ii) *Substitution of monosyllabic feet.*

⌘ Stáy, | the king hath thrown his warder down.

⌘ Man | y years of happy days befall.

Your grace mistakes. | —On | ly to be brief.

SHAKESPEARE

This occurs *usually after a pause*, which helps to fill up the time of the foot, and therefore is most common at the beginning of the line, or after a strong sense-pause in the middle of the line.

This monosyllabic substitution is frequently accompanied by trisyllabic substitution.¹

⌘ Rún | to your shróuds | within these brakes and trees.

Comus MILTON

A death-white mist | ⌘ slépt | over sánd | and sea.

The Passing of Arthur TENNYSON

Note also such lines as

But Sohrab came | to the béd | ⌘ síde | and said. . . .

Of the yóung | ⌘ mán | in his, and sigh'd, and said. . . .

Sohrab and Rustum M. ARNOLD

where the two ictus-syllables are separated only by a compensatory pause (v. § 10).

The result may be expressed shortly by saying that the thesis may consist of two syllables, or of none at all, in place of the customary one syllable.

Redun-
dant
syllables

(b) **Extrametrical syllables.**

(i) At the end of the line—*feminine ending*.

Of power to cheat the eye with blear illús | ion.

Comus MILTON

Are but as slavish officers of véng | eance. Ibid.

(ii) Very rarely after the medial caesura.

Note.—Dryden and Pope occasionally introduce an Alexandrine into their heroic verse by way of variety.

¹ See § II for note on inverted stress or trochaic substitution.

(c) **Variation in degree of stress**, whether in arsis or in thesis. Stress
variation

O me, my king, let pass whatever will.

Elves | and the harm | less glam | our of | the field.

3 0 0 2 0 2 0 1 0 2

In this line from *The Passing of Arthur*, *elves* is much heavier and *of* much lighter than any other ictus-syllable. While *of* must be slightly heavier than *-our*, the difference in weight between arsis and thesis is much less here than in any other foot.

And ever and anon with host to host.

Shocks, and the splintering spear, the hard mail hewn.

Shield-breakings, and the clash of brands, the crash.

Here the difference in weight between *mail* and *hewn* is very slight, the thesis being heavier than any other in the line. The same applies to the first foot in the next line, where, however, the additional weight is to some extent counterbalanced by the very light second foot, *-ings and*. Furthermore, the line 'And ever . . .' is obviously lighter as a whole and less impressive than either of the two following lines.

I have attempted to indicate roughly the relative degrees of stress by the subscribed figures according to the method of Mr. A. J. Ellis.

(d) **The Pause.**

(i) *Final Pause.* In some verses the end of the line coincides with the end of a sentence, clause or phrase; then there is a strong pause. Final
metrical
pause

To him replied the bold Sir Bedivere :

'It is not meet, Sir King, to leave thee thus,
Aidless, alone, and smitten thro' the helm—

A little thing may harm a wounded man ;

Yet I thy best will all perform at full,

Watch what I see, and lightly bring thee word.'

The Passing of Arthur TENNYSON

In others the line comes to an end in the middle of a phrase or clause, and the clauses end, not at the end, but in the body of a line. Then the metrical pause which marks the close of the verse is obscured by the running on of sense and rhythm into the next line. An example of such overflow is to be found in *The Coming of Arthur*, vv. 55-62.

But Arthur, looking downward as he passed,
Felt the light of her eyes into his life
Smite on the sudden, yet rode on, and pitch'd
His tents beside the forest. Then he drave
The heathen ; after, slew the beast, and fell'd
The forest, letting in the sun, and made
Broad pathways for the hunter and the knight,
And so return'd.

Medial
-caesura

(ii) *Medial pause*. Certain poets usually have a *caesura* or pause which falls regularly at or near the middle of the verse, i.e. after the fourth, fifth or sixth syllables.

He after honour hunts, || I after love :
He leaves his friends || to dignify them more ;
I leave myself, || my friends and all, for love.

Two Gent. of Verona, I. i. 63. SHAKESPEARE

But in the bulk of good blank verse the position of the rhythmical pauses (i.e. sense-pauses) within the line, is varied considerably :

Elves, || and the harmless glamour of the field
By fire, || to sink into the abyss again
Is Gawain, || for the ghost is as the man.

And ever pushed Sir Modred, || league by league.
And care not thou for dreams from him, || but rise.
And Arthur row'd across and took it—|| rich.

TENNYSON

Speed

(e) The Speed or rapidity of a verse is affected largely by the proportion of stressed to unstressed syllables, the accumulation of consonants, etc. Tri-syllabic substitution tends to make a verse more

rapid because the additional syllables must be hurried over in order to get them into the required time.

The one red leaf the last | of its clan,
That dan | ces as of | ten as dance | it can
Hang | ing so light | and hang | ing so high
On the top | most twig | that looks up | at the sky.

Liquid consonants cause less blockage than others, and so help the verse to run smoothly and rapidly.

(See also § 27 on Alliteration and Assonance).

§ 23. The same principles apply in general to other normal rhythmical forms. Anapaestic
verse

Anapaestic lines are most commonly varied by iambic substitution, and a redundant syllable at the end; there are also numerous instances of monosyllabic substitution in the first foot.

Λ Λ Light | ly they'll talk of the spirit that's gone
Λ And o'er | his cold ashes upbraid (him ;
Λ But lit | tle he'll reck, if they let him sleep on
In the grave where a Briton has laid (him.

In **falling rhythms**, i.e. trochaic and dactylic, the Trochaic hypermetrical syllable, of course, occurs, if at all, at and dactylic the beginning of the line; and the final foot is often forms truncated into a monosyllabic foot.

In she plunged | bôldly
No) mátter how | cöldly
The) rouôh river | rán Λ
Over the | brink of it.

A trochee is often substituted for a dactyl (see *boldly* above), but the reverse is more rare.

Fear no more the | heat o' the | sun Λ,
Nór the | furious | winter's | ráges ;
Thou thy worldly task hast | done Λ,
Home art gone and ta'en thy wages :
Golden lads and girls all must Λ,
As) chimney sweepers come to dust Λ

Short
lines

In lines of less than five feet the caesura loses its importance, a large number of lines having no internal pause at all. Again in these shorter lines the divisions in the metre and those in the sense tend to coincide. The shorter lyrical metres therefore rely more and more on verbal melody for their charm and beauty.

PART III. THE GROUPING OF VERSES

CHAPTER VIII

RIME AND THE STANZA

§ 24. It will be observed that in the writing of ^{The} verse, lines are combined into larger structural units ^{stanza} according to a fixed pattern.

A slumber did my spirit seal ;
I had no human fears :
She seemed a thing that could not feel
The touch of earthly years.
No motion has she now, no force ;
She neither hears nor sees ;
Rolled round in earth's diurnal course,
With rocks and stones and trees.

WORDSWORTH

These recurrent groups with similar structure are Rime called **Stanzas**. Each stanza is ordinarily terminated by a period or full-stop, and does not overflow into the next group.¹

§ 25. The principal means of binding together verses into stanzas is **Rime**, the recurrence of sounds similar in quality after definite intervals. Rime, which Milton scornfully called the 'jingling sound of like endings', may be more specifically defined as the likeness between the vowel sounds in the last metrically stressed syllables of two or more lines (or sections of lines), and between all sounds, consonant or vowel, that succeed.

¹ Shelley, however, sometimes allows one stanza to run on into the next.

In a good rime three conditions are observed :

(1) the last metrically stressed vowel sounds in each riming line or section are identical, i.e. the vowels must be alike *both in accentuation and in quality of sound*;

(2) all vowel or consonant sounds following the first assonant vowel are identical;

(3) the consonant sounds preceding the stressed vowel are different.

The king and *binding* do not rime because the accent differs; *bear* and *bare* are not good rimes because the initial consonant sounds do not differ.

N.B.—Rime depends on the *sound* of words, not on their spelling; *bait*, *fête*, *late*, and *weight* are all good rimes; but *cough*, *though* and *through* do not rime.

Rime is single or masculine when it concerns only the last stressed syllable in each line, e.g. *ways*, *praise*; double or feminine when the likeness is between two syllables, the first being stressed, the second unstressed, e.g. *rages*, *wages*; triple as in *history*, *mystery*. Functions of rime :

(a) to give pleasure ('the jingling sound of like endings');

(b) to mark the end of a verse (or hemistich, cf. §26);

(c) to hold lines together in stanzas.

Medial
rime

§ 26. **Internal Rime.** In some poems rime occurs not merely at the ends of verses; but the *caesura* is evidently regarded as dividing the line into two metrical sections (hemistichs) which are held together by end-rime.

The fair breeze *blew*, the white foam *flew*,
The furrow followed *free*;
We were the *first*, that ever *burst*
Into that silent sea.—*Ancient Mariner*.

COLERIDGE

O Gods dethroned and *deceased* cast forth, wiped out in a day !
 From your wrath is the world *released*, redeemed from your chains, men say.

Hymn to Proserpine. SWINBURNE

§ 27. There are two phenomena akin to rime Alliteration which in modern English verse serve no structural purpose.

(a) **Alliteration** occurs when two or more syllables (originally and strictly, stressed syllables) near to each other commence with the same consonant sound, e.g. the *f*, and *s* sounds in the stanza from Coleridge in § 26 (but *not* in *cake*, *city*).

The bare black cliff clanged round him . . .
 I heard the water lapping on the crag,
 And the long ripple washing in the reeds.

The Passing of Arthur TENNYSON

(b) **Assonance** consists in the correspondence in sound between the vowels of stressed words, e.g. *wine*, *time*, *lyre*. Assonance

§ 28. Stanzas may also be marked off by means of Refrain a **Refrain**; the same phrase or verse recurring after a certain number of lines. It is sometimes used along with rime as in Burns's *Highland Mary*, *John Anderson, my Jo*, and the song 'Ask me no more' in Tennyson's *Princess*; sometimes in unrimed stanzas, as in 'Tears, idle tears' (*Princess*, Bk. iv), where the last line in each stanza ends with 'the days that are no more'.

N.B.—The term *Blank Verse* literally means simply unrimed verse, but is usually restricted to unrimed heroic, i.e. iambic pentameter, verse.

CHAPTER IX

THE PRINCIPAL STANZAIC FORMS

Couplets § 29. **Couplets or distichs.**—Groups of two rimed lines.

The most important couplet-metres are :

(a) Iambic Tetrameter (so-called ‘ octosyllabic couplet ’),

The stag at eve had drunk his fill,
Where danced the moon on Monan’s rill,
And deep his midnight lair had made
In lone Glenartney’s hazel shade.

Lady of the Lake SCOTT

(b) Iambic Pentameter—**heroic couplet.**

Hope humbly then ; with trembling pinions soar ;
Wait the great teacher death, and God adore.
What future bliss, He gives not thee to know,
But gives that hope to be thy blessing now.
Hope springs eternal in the human breast ;
Man never *is*, but always *to be* blest :
The soul, uneasy and confin’d from home,
Rests and expatiates in a life to come.

Essay on Man POPE

In Pope the couplet is usually self-contained and expresses a complete thought ; the termination of the sentence coinciding with the end of the verse, so that there is some approach to stanzaic effect. But in poets who make greater use of *enjambement* the lines have a continuous movement like that of blank verse. Contrast the verses from Pope with these from Keats’s *Endymion*.

A thing of beauty is a joy for ever ;
Its loveliness increases ; it will never
Pass into nothingness ; but still will keep

A bower quiet for us, and a sleep
Full of sweet dreams and health and quiet breathing.

In Tennyson's *Locksley Hall* the couplets are evidently intended to be separate stanzas, and are so printed (eight-beat trochaic lines).

Many a night from yonder ivied casement ere I went to rest,
Did I look on great Orion sloping slowly to the west.

Many a night I saw the Pleiads, rising through the mellow shade,
Glitter like a swarm of fire-flies tangled in a silver braid.

§ 30. Groups of three lines.

Three-
line
stanzas

(a) **Triplets** or tercets—all three lines riming together *a a a*; e.g. Tennyson's *Two Voices*, or Herrick's

Whenas in silks my Julia goes,
Then, then methinks how sweetly flows
The liquefaction of her clothes.

(b) **Terza Rima** (imitated from the Italian of Dante's *Divina Commedia*) has a progressive rime scheme, the first and third lines of each stanza riming with the second of the previous group, *a b a, b c b, c d c . . .*; it is therefore really continuous in movement by virtue of its structure.

In Shelley's *Triumph of Life* the stanza rarely coincides with the sentence.

As in that trance of wondrous thought I lay,
This was the tenour of my waking dream :—
I sat beside a public way,
Thick strewn with summer dust, and a great stream
Of people there was hurrying to and fro.
Numerous as gnats upon the evening gleam. . . .

§ 31. Groups of four lines—The Quatrain.

Qua-
trains

(a) **Heroic quatrain**—four heroic lines riming alternately, as in Dryden's *Annus Mirabilis*, or Gray's *Elegy* (hence also sometimes called the *elegiac quatrain*).

The boast of heraldry, the pomp of pow'r,
And all that beauty, all that wealth e'er gave,
Awaits alike the inevitable hour.
The paths of glory lead but to the grave.

(b) **Ballad metre**, or **Common metre**—alternate lines in iambic tetrameter and trimeter; the second and fourth lines (trimeter) always riming together, and sometimes the first and third.

Ballad
metre

I looked upon the rotting sea,
 And drew my eyes away ;
 I looked upon the rotting deck,
 And there the dead men lay.

Ancient Mariner COLERIDGE

Cf. also the Stanzas from Wordsworth (§ 24).

(c) Tennyson's *In Memoriam* is written in iambic tetrameters riming first and fourth, second and third, *a b b a*.

(d) FitzGerald's paraphrase of the Rubáiyát of Omar Khayyám is rimed *a a b a*.

Rime
royal

§ 32. **Rime Royal**, a stanza of seven iambic pentameter lines, having three rimes, arranged *a b a b b c c*, originated in France. It was much used in Middle English poetry, and especially by Chaucer. (It is sometimes called the Chaucerian stanza.) William Morris has used it in his *Earthly Paradise*.

Ottava
rima

§ 33. **Ottava Rima**, a special form of eight-line stanza with three rimes, introduced from Italy (Tasso and Ariosto). The first six lines (iambic pentameters) rime alternately on two sounds, and are followed by a couplet, *a b a b a b c c*. See Byron's *Beppo*, *Vision of Judgement*, *Don Juan*.

I like the taxes, when they're not too many ;
 I like a sea-coal fire, when not too dear ;
 I like a beef-steak too as well as any ;
 Have no objection to a pot of beer ;
 I like the weather when it is not rainy,
 That is, I like two months of every year ;
 And so God save the Regent, Church and King !
 Which means that I like all and everything.

Spenserian
stanza

§ 34. **Spenserian Stanza**. A nine-line stanza invented by Spenser and used in the *Faerie Queene* ; eight iambic pentameter lines, with three rimes interlaced (lines 2, 4, 5 and 7 being on one rime), and a final Alexandrine (six feet and twelve syllables) riming with the eighth line. *a b a b b c b c c*.

Cold is the heart, fair Greece! that looks on thee,
 Nor feels as lovers o'er the dust they loved;
 Dull is the eye that will not weep to see
 Thy walls defaced, thy mouldering shrines removed
 By British hands, which it had best behoved
 To guard those relics ne'er to be restored.
 Curst be the hour when from their isle they roved,
 And once again thy hapless bosom gored.
 And snatched thy shrinking Gods to northern climes abhorr'd!—

Childe Harold's Pilgrimage BYRON

§ 35. In the groupings which remain to be considered, at least in their strict and original form, the length and structure of *the whole poem*, not merely of the parts, is laid down. Complete poems

A **Sonnet** is a short poem, complete in itself, with a definite length and metre, viz. fourteen iambic pentameter lines, following one of two or three schemes of rime arrangement. The sonnet

(a) The *Regular, Italian, or Petrarchan Sonnet*. The sonnet in its strict form adheres to the structure adopted by Petrarch and other Italian writers amongst whom it originated. The poem deals with one thought, mood, sentiment, or emotion; this is presented in the first part of the poem, and is developed and brought to a conclusion in the second part, which therefore frequently contains a reflection upon, or application of, a general thought stated at the opening. This division into parts of the thought structure is enforced in the verse structure by rime and pause. Petrarchan

The poem is divided into two parts separated by a pause. The first part—the *octave*—consists of eight lines; the second, or *sestette*, of six lines. The octave always has only two rimes, arranged in the same order. Lines 1, 4, 5 and 8 rime together and form a kind of framework into which are fitted the other

riming lines (2, 3, 6 and 7). The octave then may be said to consist of two similarly riming quatrains, *a b b a, a b b a*.

The sestet may have two or three rimes, arranged most frequently *c d c d c d* or *c d e c d e*, less commonly *c d e d c e* or *c c d e c d*. A final couplet was very rarely used.

Keats's sonnet *On first looking into Chapman's Homer* is one of the best examples in English of the strict thought and metrical structure.

Much have I travell'd in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
That deep-brow'd Homer rul'd as his demesne;
Yet did I never breathe its pure serene
Till I heard Chapman speak out loud and bold
Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He star'd at the Pacific—and all his men
Look'd at each other with a mild surmise—
Silent, upon a peak in Darien.

Modified
Petrar-
chan

Milton's sonnets usually observe the strict rime-structure, but frequently the eighth line overflows or is run on into the ninth; and even when there is a pause at the end of the octave it does not correspond to a division in the logical structure. The thought is continuous from beginning to end, as in No. xviii, *On the Late Massacre in Piedmont*,

Avenge, O Lord, thy slaughtered saints, whose bones
Lie scattered on the Alpine mountains cold;
Even them who kept thy truth so pure of old,
When all our fathers worshipped stocks and stones,
Forget not: in thy book record their groans
Who were thy sheep, and in their ancient fold
Slain by the bloody Piedmontese, that rolled
Mother with infant down the rocks. Their moans

The vales redoubled to the hills, and they
 To heaven. Their martyred blood and ashes sow
 O'er all the Italian fields, where still doth sway
 The triple Tyrant ; that from these may grow
 A hundredfold, who, having learnt thy way,
 Early may fly the Babylonian woe.

or the thought-division is placed elsewhere than at the end of the eighth line, as in Sonnet xix, *On his Blindness* ('When I consider how my light . . .').

Wordsworth, though a large number of his four or five hundred sonnets are correct, not only follows Milton in disregarding the division between octave and sestet, but introduces a third rime in the octave, as in *On the extinction of the Venetian Republic* ('Once did she hold the gorgeous east in fee'), or in 'Scorn not the Sonnet', where there is also a final couplet.

(b) *The Shakespearian Sonnet* abandons the rime-scheme and thought-division of the Italian; it consists of three quatrains, each riming alternately on two sounds, peculiar to that quatrain, and a final couplet, *a b a b, c d c d, e f e f, g g*. This form, which favours an epigrammatic close, is altogether different in effect from the *Italian Sonnet*, and is sometimes called the *English Sonnet*, or merely a *Quatorzain*. Shake-
spearian

Let me not to the marriage of true minds
 Admit impediments. Love is not love
 Which alters when it alteration finds,
 Or bends with the remover to remove:
 O, no! it is an ever-fixed mark,
 That looks on tempests and is never shaken;
 It is the star to every wandering bark,
 Whose worth's unknown, although his height be taken.
 Love's not Time's fool, though rosy lips and cheeks
 Within his bending sickle's compass come;
 Love alters not with his brief hours and weeks,
 But bears it out even to the edge of doom.
 If this be error and upon me proved,
 I never writ, nor no man ever loved.

(c) *The Spenserian Sonnet* also consists of three quatrains and a couplet, but each quatrain is bound to the next by a common rime: *a b a b, b c b c, c d c d, e e* (v. Spenser's *Amoretti*).

Ode § 36. **The Ode**—originally 'a poem intended and adapted to be sung', but in its modern use 'a rimed (rarely unrimed) lyric, often in the form of an address; generally dignified or exalted in subject, feeling, and style' (*O. E. D.*).

(a) *The true Pindaric Ode* (the choral or Doric form as written by Pindar), though complex, was yet quite symmetrical in structure. The metrical scheme may best be seen from Gray's *Progress of Poetry* or *The Bard*. The former is divided into three parts of equal length. Each part is again divided into three sections, *Strophe*, *Antistrophe*, and *Epode*. The lines of the *Strophe* are of varying lengths, but the corresponding line in the *Antistrophe* is of similar length; and moreover the rime-scheme is similar. The *Epode* differs in length and metrical arrangement.¹ The structure of the *Strophe* and *Antistrophe* is repeated in following stanzas, as also is the structure of the *Epode*. (Even the feminine endings in lines 6, 7, 8 and 10, and the initial monosyllabic feet in lines 1, 2, 3, 7, 8 and 9 are repeated.)

The rime-system and lengths of the lines may be represented thus :

a b b a c c d d e e f f | a b b a c c d d e e f f | a b b a c c d d e f g f g h h ||
4 5 4 5 4 4 5 4 5 4 6 | 4 5 4 4 4 5 4 5 4 4 6 | 4 4 4 3 4 4 4 4 4 4 4 5 5 5 5 6 ||

¹ The Dorian choral odes were intended to be accompanied by music and dancing; the Chorus walked round the altar clockwise while singing the strophe, returned during the antistrophe, and stood still for the epode.

(b) *Pseudo-Pindarics*—*The Irregular Ode*. The seventeenth-century poet Cowley, seeing only the complexity and not the symmetry of the odes of Pindar, wrote so-called Pindaric odes in lines which varied irregularly instead of regularly. This type became popular, and some of the finest odes in the language are irregular in structure, e. g. Wordsworth's *Immortality* ode, Collins's *The Passions*.

(c) Other odes with regular stanzaic structure, the number of stanzas being indeterminate: Coleridge, *France*; the odes of Keats; Wordsworth, *To Duty*; Collins, *To Evening*; Shelley, *To a Skylark*.

§ 37. There are also some conventional forms of structure borrowed from French poetry (usually early French) and used by poets of the late nineteenth century, generally for lyric purposes: the *villanelle*, *sestina*, *ballade*, *rondel* and *rondeau*, etc. They usually have a refrain, and are rimed on a very limited number of sounds.

APPENDIX

A FEW TECHNICAL TERMS NOT USED OR NOT FULLY EXPLAINED IN THE TEXT

[A full glossary will be found in the Author's *Principles of English Metre* (Oxford University Press).]

Acatalectic. Not incomplete, having the normal number of syllables. (See below, Catalectic.)

Alexandrine. A line of twelve syllables—in English verse an iambic hexameter line. (v. § 18, 22 (*b*) note, 34.) So called either from the name of an old French Poet, Alexandre Paris, or from the old French romances of which Alexander the Great was hero.

Blank Verse. Strictly any unrimed verse; usually confined to unrimed heroic, i.e. iambic pentameter, verse.

Catalectic. Defective in the number of syllables, having one short of the normal number. Often applied only to deficiency at the end of the line.

Extrametrical Syllable (= Hypermetrical, § 18). A syllable at the beginning or end of a verse which cannot be included in a foot, and which falls outside the metrical scheme.

Heroic Metre. The metre commonly used in heroic poetry, i.e. poetry describing the deeds of heroes. In English the iambic pentameter.

Inverted Stress. v. § 11.

Light Ending (or Weak Ending). The termination of an overflowing blank verse line upon a light or weak syllable, e.g., a preposition, conjunction, pronoun, etc.

Upon | them shall
The causes of their death appear, | unto
Our shame perpetual.—*Winter's Tale*.

Metre. Distinguish two uses of the word :

(a) 'Metre'—when a rhythmical sequence of speech sounds takes on a specific arrangement and is divided into sections (verses) of fixed length, it is 'metre'.

(b) 'A metre' or 'the metre'—the specific form of structure as determined by the number of feet and their composition.

Pyrrhic. A term used in classical prosody for a foot of two short syllables. In English prosody a foot of two light syllables, as 'The thund | *er* óf | the trump | *ets* óf | the night'.

Quantity. The length of time involved in the utterance of a sound or syllable. Quantities were in Greek and Latin conventionally fixed—long or short, a long being equivalent to two shorts : in English they are variable. ‘In English verse we lengthen or shorten syllables without scruple in order to make the feet of the requisite length.’ (Sweet, *Hist. of Eng. Sounds*, § 356)

Rising Rhythm and Falling Rhythm. ‘These terms depend on the tendency of an accented syllable to be spoken at a higher pitch than an unaccented syllable. . . . Hence a foot or metrical unit accented on its first syllable tends to fall in pitch towards the end, and is thus called a *falling* foot; while a foot in which the unaccented part precedes the accented will rise in pitch towards the end, and is therefore called a *rising* foot; and any metre or rhythm may of course be styled by the name of its prevalent unit. (Bridges, *Milton’s Prosody, etc.*, App. G.)

Rhythm. ‘Movement marked by the regulated succession of strong or weak elements, or of opposite or different conditions.’ (O.E.D.)

Single-moulded. An adjective applied by Professor Saintsbury to a line ‘which appears to be constructed complete in itself’ without any expectation of, or preparation for, continuance. (Cf. §§ 5-6.)

Spondee. The classical term for a foot of two long syllables. In English prosody a foot of two heavy syllables, as
‘Shieldbreak | ings, and the clash of brands, the crash.’

Strophe. Two uses :

- (a) The portion of the choral ode sung by the Chorus while moving round the altar in a clockwise direction, i.e., the first section in a Pindaric ode.
- (b) = stanza ; a combination of verses with a specific structural form, which is repeated without modification.

Verse. Two uses :

- (a) ‘Verse’ = ‘metre’ (a)—a kind of literature technically different from prose.
- (b) ‘A verse’ = a line ; a metrical unit consisting of a specific number of feet.

GRAPHICAL REPRESENTATION OF VERSE-RHYTHM

The waves of sound in verse may be represented graphically as in the appended curves, showing how variety of movement may be introduced into verse-rhythm without sacrificing the fundamental regularity.



Though róund | its bréast | the ról|ing clóuds | are spréad,
E tér|nal sún|shine sét|tles ón | its héad.



Can án|y mór|tal míc|ture of eá|th's | A móuld
A Bréathe | such divíne | enchánt|ing ráv|ishmént ?



But pást | is áll | his fáme. | The vér|y spót
Where mán|y a tíme | he trí|umphed ís | fórgót.

Each wave represents one syllable. Horizontal distances represent duration of time ; vertical distances represent strength of accent. The points at which the curve touches the base line (i.e. reaches the absolute minimum) represent pauses or periods of silence.

It will be seen that the waves are not regular in number or in height. Ordinarily there is one larger and one smaller wave in each foot-division ; but sometimes there are two smaller ones, and sometimes no smaller one at all, i.e. there is a period of silence.

Again, the waves do not always rise to the same height ; the arsis may be less heavily stressed than usual, and the thesis more heavily.

There is always, however, some regularity, for in each centimetre-division (representing a foot) there is one wave higher than the others (i.e. with a greater value). The points at which the curve reaches its highest point (i.e. its relative maximum)

in the respective foot-divisions are approximately equidistant. In other words, the metrical stresses occur at equal intervals of time.

EXERCISES

1. Mark the stressed syllables in the following passages :

(a) A doubtful throne is ice on summer seas. Ye came from Arthur's court. Victor his men report him ! Yea, but ye—think ye this king hath body enough to hold his foemen down ?

(b) Sweet father, all too faint and sick am I for anger : these are slanders ; never yet was noble man but made ignoble talk. He makes no friend who never made a foe.

(c) Till as he traced a faintly shadow'd track, that all in loops and links among the dales ran to the castle of Astolat, he saw fired from the west, far on a hill the towers.

2. (a) Divide the passages in Question 1 into verses of five beats.

(b) Divide the passages below into lines of four beats.

(i) And there was my Roland to bear the whole weight of the news which alone could save Aix from her fate, with his nostrils like pits full of blood to the brim, and with circles of red for his eye-sockets' rim.

(ii) Should you ask me, whence these stories, whence these legends and traditions, with the odours of the forest, with the dew and damp of meadows, with the curling smoke of wigwams, with their frequent repetitions, and their wild reverberations ? I should answer, I should tell you. . . .

(c) (i) Mark the sense-pauses in the passage in Question 1 (c).

(ii) Mark the sense-pauses of the following :

An open-hearted maiden true and pure if I could love why this were she how pretty her blushing was and how she blushed again as if to close with Cyril's random wish not like your Princess crammed with erring pride nor like poor Psyche whom she drags in tow.

Then mark also the metrical pauses, dividing into lines of five beats, [Mark a sense-pause ||, a metrical pause |, coincidence of the two|||.]

3. Find instances of compensatory pause and of trisyllabic substitution :

(a) In the passages quoted above.

(b) In any poem of Milton, Goldsmith, Gray, Coleridge, or Scott.

4. (a) Mark the word-accent in the following words : promise, distance, revile, palpitation, divine, conduct, condiment, desert.

(b) Mark the sentence-accent in the following : 'Not long thereafter from the city gates issued Sir Launcelot, riding airily, warm with a cheerful parting from the Queen, peace at his heart, and gazing at a star. . . . On what words only lightly stressed

or relatively unstressed must the metrical accent or *ictus* fall? Using digits (0,1,2,3), mark the different degrees of stress.

5. Find five examples of a redundant syllable from Shakespeare's *Tempest* or *Cymbeline*; or two from Milton's *Comus*.

6. Describe the rhythm of the following verses without using technical names for line or foot. (Note (a) the number of beats; (b) how the intervals are filled—by a pause, one syllable or two; (c) the nature of the rhythm—rising or falling; (d) the kind of foot that is most common; (e) the presence of very strong or weak stress; (f) the presence of extrametrical syllables; (g) the position of the pause; (h) stoppage or overflow of rhythm at the end of the line.)

- (i) So Gawain, looking at the villainy done,
Forebore, but in his heat and eagerness
Trembled and quiver'd, as the dog, withheld
A moment from the vermin that he sees
Before him, shivers. ere he springs and kills.
- (ii) Just for a handful of silver he left us,
Just for a riband to stick in his coat—
- (iii) One word is too often profaned
For me to profane it,
One feeling too falsely disdained
For thee to disdain it.

7. Formulate and name the normal line in the above verses. Name the variations in each line.

8. Define carefully and exactly what is meant by rime, alliteration, a feminine ending, the heroic couplet, blank verse.

Students when asked to *scan* a verse should first repeat the lines to themselves, counting the number of beats in each line; then mark all the natural accents and pauses before attempting to divide into feet. If the pauses are noted at the first, doubt as to the division into feet will often be removed.

If true, here only, and of delicious taste.

Four of the accents are unmistakable; but does the remaining stress fall on *and* or on *of*? Probably on *and*, because the duration of the two light syllables *-ly* and *and* may be eked out by the time of the pause. Otherwise there would have been no cogent reason for preferring *and* to *of*.

Note. *Rime* is derived from an Old French word *rime*. The well-known spelling *rhyme* has an *h* which is intrusive. It arose from confusion with *rhythm*, from the Greek *rhuthmos*.